TENTAMEN

DE

RE CRITICA.

Anglicè priùs celeberrimo

ALEXANDRO POPE,

Latinè nunc emittente

USHERO GAHAGAN.

Illuſtravit Amicus quidam Notis aliquot Anglicanis ad calcem editis.

Tentavit quòque; rem ſi dignè vertere poſſit. HOR.

LONDINI:

Proſtant apud M. COOPER, in vico dicto *Paternoſter Row*; apud J. HINTON, in Cœmeterio Divi Fauli, et paſſim apud Bibliopolas. Anno 1747.

BRITISH MUSEUM

SYLLABUS.

PARS. I.

Dubitatur quis inſcitior, Scriptor an Cenſor ineptus; poſteriorem aſſeritur plus afferre Damni, ver. 1, 2. *Verum Judicium non frequentius vero ingenio*, ver. 10 *ad* 20. *Pleroſque nonnullo judicio naſci, quod prava eruditione corrumpitur*, ver. 21 *ad* 28. *Multitudo et origo Criticorum*, ver. 29, *ad* 48. *Cujuſmodi ſit noſtrum Judicium ſolerter cavendum, ejuſque limites notandi*, ver. 49 *ad* 70. *Natura judicii optima Dux*, ver. 71 *ad* 90. *Judicium excolitur arte et normis, quæ quidem nihil ſunt præter naturam in methodum digeſtam*, ver. 91 *ad* 93. *Regulæ deducuntur veterum Poetarum Exercitationibus*, ver. 94 *ad* 113. *Ideo Priſcis à Criticô ſtudendum*, Homero *præſertim et* Virgilio, ver. 120 *ad* 140. *De licentiis, et qualiter iiſdem debemus indulgere et uti*, ver. 141 *ad* 181. *Antiquorum honor et laudatio, ad finem primæ partis.*

PARS II.

Impedimenta ſani judicii enumerantur. I. *Superbia*, ver. 206. II. *Literarum peritia imperfecta*, ver. 217. III. *Judicium de partibus, negligendo tota*, ver. 235. *ubi de ſtylo et captu poetico*, ver. 293 ad 340. IV. *Nimia delectari difficultas, aut nimia ad mirandum propenſio*, ver. 385. V. *Favor plus æquô Nimius, cujuſdam amor ſectæ, veterum aut recentium*, ver. 395. VI. *Præjudicium et præoccupatio*, ver. 409. VII. *Singularitatis affectatio*, ver. 425. VIII.

VIII. *Inconſtantia et animi Levitas*, ver. 431. IX. *Spiritus factionis*, ver 453. X. *Invidia*, ver. 467. *Invidiæ vituperium et Benevolentiæ laudatio*, ver. 509. *Quando liceat Criticis acrius inſevire*, ver. 527.

PARS. III.

Criticorum quales debent eſſe Mores. I. *Candor*, ver. 566. II. *Modeſtia*, ver. 569. III. *Urbanitas*, ver. 575. IV. *In conſiliis adhibendis liberalitas*, ver. 581. *Quando conſilium cohibendum*, ver. 536. *Deſcribitur Poeta inemendabilis*, ver. 602. *Et Criticus ineptus*, ver. 613. *Criticuſque dignus et laudabilis*, ver. 634. *Deſcribuntur Critici inter veteres optimi, viz.* Ariſtoteles, ver. 648. Horatius, ver. 656. Dionyſius, ver. 668. Petronius, ver. 670. Quintilianus, ver. 672. Longinus, ver. 678. *Quando declinavit Ars Critica, quando revixit*, ver. 685. *De* Eraſmo, ver. 669. Vida, ver. 708. Boileau, ver. 718. *Comite* Roſcomienſi, ver. 729, *&c. Concluſio.*

A

Monitum Lectori.

opuſculo ſequenti judicaturus Lector conſulat Notas Anglicanas ad calcem editas, notetque pariter ſequentia.

ERRATA Typographica.

Dedicat. p. 2, lin. 13. pro *egregrè* lege *egregiè*. p. 6. pro *emniùs* lege *eminùs*. p. 26. operis, lin. ult. pro *previſa* lege *præviſa*. p. 36, lin. penult. pro *patet* lege *paret*. p. 46, lin. prim. pro *ſeu* leg. *ceu*. p. 48, lin. 5. pro *velut*, leg. *velit*. p. 61, in Not. pro *proprè* lege *propè*.

PRÆNOBILISSIMO

PHILIPPO STANHOPE,

Comiti de CHESTERFIELD,

Et Regis Britannici Primicerio, &c. &c.

OPERA ſua dicantibus familiare hoc vitium eſt, ut ſtatim in ſplendida involent nomina, tractatam à ſê artem quanquàm parùm aut minimè callentia; et ſola generis ſeu ordinis dignitate adducti ſuas illis devoveant lucubrationes, nullâ eorum eruditionis aut judicij habitâ ratione: quâ in re, mihi videntur perinde agere, ac vinum abſtemio miſcere, aut ſurdo citharam donare. Sed mihi, Comes illuſtriſſime, te *Mæcenatem* eligenti (O! utinam et ego tibi eſſem *Flaccus)* hocque meum qualecunque opuſculum nomini tuo

colendiſſimo inſcribenti nihil hujuſmodi jure quovis exprobrari poterit; nam etſi me trahere ad ſe unicè valuit iſta tua nobilitas, et ortûs claritudo, quæ in hac luce populi angliaci, non ſine aliquâ forſan invidiâ, eminentiùs eluceſcit, tamen tu mihi tam magnus propriis virtutibus, tamque per te ſpectandus occurris, non modò in rerum adminiſtratione maximarum, quibus jam, ſummo rei publicæ bono, feliciſſimè occuparis, ſed in iis etiam interioris ſapientiæ ſtudiis, et politiorum peritiâ literarum, ad quas à naturâ tam egregrè factus videris, ut quoties de te cogitem, ordinis tui decus, et natalium ſplendor, opeſque familiæ, et majorum virtus conſilio manuque præſtantium, omnia prorſus excidant ex animo; adeo tu ornamentis tuis occupas propemodùm cuncta, nec extra te relinquis ullum apud tuos admirationi locum. Ex altera parte, judicium ingenii tui acerrimum, quod profectò his inſcriptionibus à me laceſſitum omnino nollem, non eſt cur aliquatenùs aut deprecer

cer aut metuam: quamvis enim ſatis ſcio, quam penè nulla ſunt, quæ tibi devovenda ſuſceperam; tua tamen in literas et literarum aſſeclas, non peritiores ſolum, ſed et ſimpliciter ſtudioſos, innoteſcunt adeo eximia humanitas et benevolentia honorifica, ut tenuitati meæ, ne ſibi aliquid inde tribuat, ſedulò laborandum ſit; cum autem in hac meâ prodeunte opellâ, non integrum ſit judicium tuum et acumen ſubterfugere, arguar forſan, ſi non audaciæ, ſaltem temeritatis, quod te, Angligenûm procerum ingenioſiſſime, compellare unum ex omnibus, hæcque tibi vilioris momenti offerre arrogantiùs auſus ſim; arguar, inquam, temeritatis, ſed mehercule perperàm; imò prudenter potiùs egiſſe mihi videor, iſta ad te delegando, quæ ſi quid habent (quod parùm confido) proprii meriti, bene eſt; ſin minùs, benignitatis tuæ etiam in mediocriter conantes nactura ſunt patrocinium, tuque meam imbecillitatem et iſtam animi tui, qua clares, benevolentiam ſic unà ſimulque tuearis: liceat igitur, quô nihil

gratius, nihil honoroficentius mihi arbitror poſſe contingere, ut tuum nomen amabiliſſimum in fronte operis exhibeam, argumentum humanitatis tuæ, et auctoramentum obſervantiæ meæ. Ne autem adulationem magìs, quam veritatis luculentiſſimæ teſtimonium hiſce laudibus (ſi quæ ſint) ſectatus videar, teſtem appello, *Britannum* utrumque ſenatum; teſtem, totam, qua patet, *Britanniam*; teſtem denique, natale meum ſolum, nempe *Hyberniam*; quam quâ prudentiâ, quâ liberalitate, quâ comitate, qua regiminis moderatione Prorex nuperrimus gubernâſti, foviſti, coluiſti, quis ignorat? Quis Hybernorum non ubique prædicat? Adeo ut nequaquam dubitandum ſit, quin apud illos

Semper honos nomenque tuum laudeſque manebunt.

Hujus igitur gentis, tibi fauſta omnia, et optima quæque ſemper et ubique voventis, me filiolum nunc apud *Britannos* velut extorrem, vagum, rerum et amicorum inopem, tuiſque jam pedibus advolutum et cernuum,

cernuum, pro more tuo beneficentiſſimô amplexare, fove, protege, meumque hoc Munuſculum, ſi minùs riſerit, non rejicias ideo, ſed donanti digneris ignoſcere; ſi verò riſerit, *ſublimi feriam ſydera vertice.* Lentioris ſum et viſcoſi ingenii, condones ergo, quòd te prolixiùs paulò alloquar, ne quidem adhuc alloquendi finem facturus; quamvis enim mihi conſcius ſim, quòd *in publica commoda peccem,*

Si longo ſermone morer tua tempora, Dormer.

Extorſit tamen Muſa, ut, quem admodûm ego ſolutâ, illa te metricâ oratione compellaret, exaudias itaque illam ſua tibi inſcribentem, ſic

Inclyta progenies Stanhopûm, *quô vindice nuper*
Noſtra ſibi facilem ſenſit Ierna *Deum*;
Primævis illuſtris Avis, illuſtrior Actis,
* *Nomine, rê, patriæ* Spes ſtabilita *tuæ*;

* *Stanhope, quaſi Standhope,* i. e. *Spes Stabilita.*

Conſiliis animoque Cato *novus, alter et ore*
Tullius, *utrâvis* Palladis *arte potens* ;
Quem poſcit Bellona *Ducem, dum laudat inermem,*
Soſpite quô, Regni res bene ſemper eunt.
Non tibi Barbaricum *potantia vellera ſuccum,*
Nec mea Sydonias *pagina mittit opes,*
Non, Indus *quô geſtit, Ebur, quô* Dalmata, *Marmor,*
Tanta nec exiguus noſter acervus habet ;
Quas habet, elargitur opes, meditata latinè
Carmina, ſic ſtudiis non aliena tuis.
Emniùs hæc loquor, at ſummô tê judice coram,
Faucibus hærerent verba pudica meis ;
Tantus honos vultûs, tam fulgis Apolline : *ut ipſo*
Hôc etiam abſenti carmine crimen ineſt.
Mittere ſed cupiens tibi maxima, magne Philippe,
Quô nequeo majus mittere, mitto Popum.

Obticuit hìc Muſa materiæ copiâ et gravitate deterrita, efflagitans ideo ut in limine

limine operis ederem, quæ olim majori ſub otiô dictavit de ſpectaculis igneis et lætitiæ ſignis *Dublinii*, adventu tuô in *Hyberniam*, exhibitis : faciam hoc equidem, idque paginâ proximè ſequenti ; te, quà poſſum, oblectaturus, et in teſtimonium antiquioris mei in te obſequii, qui ſum,

Comes Excellentiſſime,

Modis omnibus

Tibi, dum ſpiravero,

Devotiſſimus

U. G.

SPECTACULA IGNEA
ET
SIGNA LÆTITIÆ
DUBLINII Exhibita,

Adventu PRÆNOBILISSIMI

Comitis de CHESTERFIELD
In HYBERNIAM,

Poeticè Delineata. *

—— Ego cur, acquirere pauca
Si poſſum, invideor ? —— HOR.

JAM, ſatur auſpiciis, *Thameſinô* à littore pinum
Laxari mandat *Stanhopus*, pandique per altum
Vela fretum; celſâ ſedet ipſe in puppe, relictæ
Jugera reſpiciens terræ, et cedentia ſenſim

* *Incipit carmen à deceſſu ejus ex Angliâ.*

Lit-

Littoris Angliaci Navalia, Culmina, Rupes.
Mox fluctus emensa vagos, subit ostia navis
Eblanæ veteris, victamque *Philippus* Arenam
Ingressus, meritò sibi credita regna salutat.

Densiùs haud *Riphæa* grues super ardua tranant,
Hybernum tepidô mutantes *Strymona* Nilo,
Primaque formantes puerorum elementa volatu ;
Se neque Sturnorum cunei magìs agmine spisô
In nubem cogunt, brumâ subeunte *Decembri*,
Cum glomerant sese, fuscantibus aëra pennis.
Quàm globus indigenûm vestigia ponit in Actâ,
Proregem visurus eum, quem numina cœli
Delegasse sibi credunt : ferit æthera clamor
Dissonus et tantus, quantô non ipse *Cithæron*

Personat

Perſonat *Evantûm*, celebrant quando orgia *Bacchi*
Menades, *Aſopi*que undæ ripæque reſultant
Vocibus, et ſtupidæ in terram cecidere volucres.

Nec mora ; carpit iter, feſtinus adire patentem
Metropolim, propriique videre palatia Regis ;
Quò ſimul ac ventum eſt, novus æthera clamor ovantum
Verberat, et reſonis immugit *Liffius* undis,
Turbatis tremefactus aquis ; et compita flammis
Omnia collucent feſtis ; micat ignibus æther
Mechanicis rutilans ; tenſôque rudente Cometa
Coctilis antrorſùm volitat, rurſùmque recurrit,
Deſuper immittens miranti fulgura terræ.

Parte aliâ, ſublimè patent ſimulachra ſtupendæ
Artis, ubi incluſis cava volvitur orbita tædis;
Quippe illìc, matris vindex *Junonis* amatæ,
Vulcanus rotat ignifluis *Ixiona* gyris,
Mortalem amplexus auſum ſibi poſcere Divæ.
Deinde aliud mirum diverſâ parte relucet
Ignipotentis opus; vegetati ſulphure nitri
Pulvis adæquatô trutinatur pondere libræ,
Ingeriturque tubo tereti, quem charta Cylindri
Efficit in morem, cui nexa falarica longam
Deſinit in caudam, terebratamque inditur altè
In tabulam nexû tenùs, adjiciturque nitrati
Pulveris exiguus cumulus ſub calce papyri;
Admotô tum torre, rapit vis ignea flammam,

Quâ volat in nubes tubus actus, et ore favillas
Deſpuit ambuſtas, multô ſtridore coruſcans,
Emenſô donec meditati tramite curſûs,
(Non exauditô nobis per Inane fragore)
Diſſilit, et ſua ſê diſplodit viſcera totô,
Æmula luminibus manifeſtans aſtra ſupernis,
Arte laborata, et ſuperis immixta lucernis.
Nec tantùm terris ea prodigioſa videntur,
Verùm antiqua ſtupent manufactas ſydera ſtellas;
Altera fax ſimulat Colubros per Inane volantes,
Altera flammivomos Cœlo dat habere Dracones,
Ignis et ars variis ſignant convexa figuris.

Nec minùs et *Tellus*, flagrantibus invida monſtris,

Diverſum molitur opus, gremiôque latentes
Laxat aqualiculos, lymphaſque exterminat, et mox
In Cœlum vibrat per denſa foramina Bacchum,
Imbre *ſuperna* illô reſtinguere *Ludicra* ſudans ;
" Atque ait, haud igni tantùm generatur *Iacchus*,
" Nos etiam dedimus Divis naſcentibus ortum,
" Et damus uſque decus, thuriſque adolemus ho-
" nores ;
" Illos noſtra fides primæva locavit olympo,
" Queis pia credulitas feſtas ſacraverat aras ;
" Et modò ſemideûm veneramur numina Regum."
Quà latices fluxere priùs, nunc vina redundant,
Et bibit irriguô populus pro fonte *Falernum.*

Hæc ſuper, occlangunt cava campanaria raucô
Æra ſonô, quô vix ſua non dirumpitur Ædis ;

Appo-

Appoſitôque tuos pulſu, *Dormere*, canebant
Acceſſus, adeo Prorex adamatur honeſtus.
Area cuncta nitet, *Dibaphô*que inſternitur oſtrô,
Prælucent cameris lychni, variôque gemiſcunt
Atria concentu, modulis reboantibus *Ela*.
Poſtibus appendunt lauros, muriſque tapetas,
Scribitur aulæis nec * MENE TEKEL in iſtis.
Lancibus important epulas, menſiſque reponunt,
Poculaque, à labris propè jam ſacranda *Philippi*.
Pulſa fames dapibus, ſitis hauſtô nectare, ceſſit,
Proſpera tum Proceres cyathis genialibus omnes

* Daniel *cap.* 5. *v.* 25. *Parieti palatii* Beltſchazaris *miraculoſè inſcribebatur illud MENE TEKEL*, i. e. *Deus numeravit et finivit regnum tuum, et appenſus in ſtaterâ, inventus es minus habens ; dicitur ergo illud MENE TEKEL non ſcribi aulæis, quibus jam præerat* Stanhopus *noſter : Hoc eſt, ipſum appenſum in ſtaterâ, inventum fuiſſe ſatis habens.*

Fauſtaque *Proregi* regni primordia potant :
Buccina tum clangit, perque intervalla fragorem
Terrificum *Tormenta* cient, et *Tympana* ſanis
Auribus officiunt, *Lituique* et *Cornua* ſtridunt.
Mandatur ſalvæ, poſt hæc, *Res-publica* curæ,
Et placidâ fruitur, *Stanhopô* moderante, quiete.

BRITISH
25 FE 76
MUSEUM

TENTAMEN DE RE CRITICA.

PARS I.

NUM, malè *ſcribendo*, *cenſendone*, proditur artis
Pauperies major; res obvenit ardua dictu.
At laſſare animos, vitiô ex utroque, legentûm,
Culpa minoris erit, quam rectô avertere, damni.
Iſtâ aliquot peccant, plures hac parte: decemque,
Quemlibet in *Bavium*, *Momi* numerantur inertes.

Se dare ridendum potuiſſet *Ineptulus* olim,
Solus in hôc: verùm nunc carmine *ſtultior* unus
Deſirare *ſtylô* facit agmina tota *ſolutô*.

Hoc, quod in Horologîs, ſit Mentibûs: undique quorum
Nulla quadrant, ſed quiſque ſuo magè fidere gaudet.
Indolis ut veræ rarò datur eſſe *Poëtis*,
Stat veri rarò *Criticis* ita copia guſtûs:
Lumen uterque ſuum cœlô deducat, oportet,
Non cenſere minùs, quam propria condere, natus.
Erudiant alios, *Hederis* ſua tempora vincti,
Cenſeat et licitè, bene qui *ſcribendo* merebat;
Scriptores ſibimet faveant nimis, eſto: perinde
Non ſibi, cenſendo, *Criticos* faviſſe videmus?

Sin rimemur adhuc ſolertiùs, inde liquebit,
Judicii latitare animis propè ſemina cunctis;
Ipſa dat, ut minimùm, lucem *Natura* malignam,
Filaque, ſi leviter, depingit idonea menti.
Aſt ut *Imago*, probè formata, leviſſima quævis
Pigmentis ſordet, nedum decoratur, ineptis,
Culturâ docilis ſic mens hebetatur *iniquâ*.

Pars *vaga fit*, variâ fallente ambage *ſcholarum*,
Parſque *tumet*, fatuis quos hora dicaverat ortûs;
Communem genus hoc, ſectando *Pallada*, ſenſum
Dediſcunt, *criticôque* dein ſe *Marte* tuentur;
Queis odio ſcriptor, Procus æmulus alteri ut alter,
Eſt; aliiſque, habiles *Eunuchis* ſunt ut *Amantes*.

Stultorum plebs tota gravi prurigine *risûs*

Fervet, et in partes amat ire proinde *dicaces*;

Mævius invito ſi ſcribit *Apolline*; ſunt, qui
Judice, deteriùs quam ſcribit, *Apolline*, cenſent.

Sunt, qui pro *Doctis* habiti priùs: inde *Poëtæ*:
Mox *Critici*: tandemque meri evaſere *Barones*:
Sunt quòque nec *Critici*, nec *Vatis* nomine digni,
Ceu nec conſtat equi, nec aſelli corpore *mulus*;
Quorum noſtra ferunt *Sciolos* tot *ſemiperitos*

Sæcula, ſemianimes quot *Nili* littora vermes;
Hibrida gens hominum, quiſquam quibus addere nomen
Neſciat, ambiguâ tam ſunt ab origine nati;
Quos memorare ſatis, centena popoſcerît ora,
Aut unum *Fabii* *, centena quod ora fatiget,

* ——————*loquacem*
Delaſſare valent Fabium.——— Hor.

At

At tu, qui laudem conferre merereque dignam,
Cenſoriſque velis titulo te ritè colendum,
Conſcius eſto tui, propriaſque expendito vires,
Quò tua te *Doctrina* valet, quò ducere *Captus*;
Ultra ne modulum vada carpe; ſagaxque notato,
Aoniis ſe miſcet aquis ubi torpida *Lethe*;
Nam rebus *Natura* modos dedit omnibus aptos,
Vota ſuperba hominum prudenti lege coërcens.
Ceu tegit hìc tumidis quantùm mare fluctibus agros,
Tantùm alibi cedens bibulas procul orbat arenas;
Mens ita vi quantùm *memori* promptèque tenaci
Affluit, *eximiæ* tantùm vacat *Indolis* uſû;
Aſt ubi *Phantaſiæ* radiis vegetata tepeſcit,
Mnemoſynes ſimulachra liquent, imitata pruinas.

Unius exercet ſatis *una ſcientia* captum,
Arti tanta patet, tantilla ſed area *menti*;
Quæ non arte quidem modò circumſcribitur unâ,
Sæpe ſed ejuſdem vel in unâ parte moratur.
Anteà adepta modô, quô reges, perdimus; uſque
Ambitione levi, *partô* majora petentes;
Unuſquiſque ſuô poſſit bene munere fungi,
Dummodò, cui par ſit, curam deſcendat in iſtam.

Naturam tibi ſume ducem, mentemque figures
Ejus ad Exemplar, conſtans ſibi ſemper et unum;
Neſcia nam falſi *Natura*, nitoreque ſacrô
Circumquàque patens, vicibus lux obvia nullis,
Vim, decus, et vitam cuivis impertit opellæ,
Fons ſimul, atque *ſcopus*, *lapis* et quaſi *Lydius* artis;

Queis ſit opus, cunctas queat hâc depromere gazâ
Ars ſibi ſuppetias: ea dum regit intima, pompæ
Exterioris inops. Anima ut diffuſa per artus
Spiritibus clam corpus alit, ſuppletque vigore,
Suſtinet et nervos, et motus quoique gubernat,
Per niſi virtutes, nuſquam foris ipſa videnda.

Sunt tamen, *Ingenii* quos numina *dote* beârant,
Tantidem ſed rursùs egent, moderentur ut *illam*;
Judicio ſua ſunt et *Venæ* jurgia: quanquam in
Alternam donentur opem, ceu ſponſus et uxor.
Eſt cohibere *manu*, quam *calce* laceſſere, Muſæ
Majus Equum; mulcere iram, quam cogere curſum;
Aliger extrudit, generoſi more, *Caballus*
Digniùs hôc animos, quô lora procaciùs obſtant.

Hæc, haud ficta merè, documenta, reperta ſed olim,
Sunt *Natura*; viam *Natura* edocta ſed aptam;
Nam, quas ipſa dedit, juxta atque *Monarchia*, legûm
Se ſinit officiô *Natura magiſtra* ligari.

Utilibus primùm monuit ſcia *Græcia* normis,
Siſtere cùm Muſam, aut laxas dare præſtet habenas;
Parnaſſi ſublimè ſuos è vertice natos,
Atque, illuc venêre quibus, ſpatia ardua monſtrans;
Mercedem, immortale decus! dum pandit ab altô,
Et reliquos æquis aſcendere paſſibus urget;
Præceptîs pretioſa datîs exempla per iſta,
Hauſit ab iis, ipſi quæ diis exhauſta tulerunt.
Candidior *Criticus* tum *Vatibus* addidit ignem,
Et faviſſe probâ docuit ratione popellum;

Semet in ancillam dedit *Ars cenſoria* Muſæ,
Quò daret et *veneres*, numerumque augeret *Amantûm*.
Hac à fine tamen nimiùm Gens poſtera flexit,
Qui *Dominâ* nequiêre frui, petiêre *Miniſtram*,
Gloriolæ propriô ſectantes Nomine *quæſtum*;
Inque pios ſua tela retrò torſêre poëtas,
Hos odîſſe magìs, *per quos didicere*, parati.
Sic *medicîs* ſchedulîs edocti *Pharmacopolæ*
Pæonias egiſſe, novi, ſimulaſſeve partes,
Ignotâ utentes audaciùs arte, medelas
Præſcribunt, adhibent, ridentque fugantque Magiſtros.

Semesîs *Veterum* foliis pars veſcitur; his nec
Majorem peperêre *Anni Tineæve* ruinam.
Simpliciùs jejuna, ſuis nil freta cerebris,
Pars cumulat vapidas, fiant queis carmina, leges.

Hic fugit Auctoris ſenſum, doctrina pateſcat
Ut ſua; quem gloſſis alius propè reddit ineptum.

Qui cupis at rectô procedere tramite mentem,
Sunto tibi *Veteris* proprius cujuſque *character*,
Tempora, *relligio*, *mores*, *gens*, *lingua*, *ſcopuſque*,
Materies operis, nec non bene *fabula* nota;
Omnia ni ſimul hæc, oculis velut obvia, nôris,
Momus abundè ſatìs, *Metius* ſed habebere nunquam.
Mæoniden, ſtudium tibi qui ſit et alta voluptas,
Perdius et pernox meditare legaſque viciſſim;
Hinc prompſiſſe *Animi ſpecies* tua cura ſit omnes,
Inque ſuum fontem doctas reſequare Sorores;
Illius, uſque ſibi collata, poëmata volvas,
Mantuâ et enatam, *ſcholii* vice, ſume *Thaliam*.

Cum

Cum caneret primùm reges et prælia doctus

Ipſe *Maro*, monitor tetigit neque *Cynthius* aurem;

Forte, ſibi viſus *Criticorum* ſtigmate major,

Naturæ ſtatuit latices hauſiſſe meracos;

Expendens verùm rem mente minutiùs acri,

Naturam mox ſenſit, idem, *Iliaden*que fuiſſe;

Victus et attonitus petulanti deſtitit ausô,

Nec minùs *Æneiden* normîs intexuit arctîs,

Verba relegiſſet quàm ſingula ſi *Stagyrites*;

Hinc præcepta ſatìs venerari diſcite priſca,

Naturam quiſvis imitans, imitabitur illa.

Sunt ſed adhuc *veneres*, quas arte lucrabere nullâ,

Sicut enim *ſtudium*, quædam eſt quoque fauſta *facultas*;

Nempe Poëma Melo par audit, utrôque ſolente

Reddere delicias, quas regula nulla docere,

Nec cudiſſe manus, ſummè niſi dextera, poſſit.

Si, quando præcepta nimis ſunt limitis arcti,

(Nil quoniam præcepta valent, niſi finis in uſum)

Commoda propoſito quadrare *Licentia* poſſit

Utilitate pari; facit iſta *Licentia* normam.

Audeat intrepidè, ſe per compendia ducens,

Callibus à tritis ſic flectere *Pegaſus* alas.

Egregiæ interdum, cum laude, vir indolis erret,

Admiſtiſque, negent *Critici* quos radere, nævis

Surgat humi, et pulchrô vulgares turbine metas

Tranſiliat, rapiatque novum decus inde, quod artem

Exuperet, rigidôque vacans examine corda

Captet, et optata poterit ſic fine potiri.

Alliciunt ferè ſic oculos, et amœna videntur

Pleraque,

Pleraque, *Naturæ* præter creſcentia morem,
Informis velut aut ſcopulus, præcepſve ruens mons.

Cura ſed haud tenuis tamen eſt adhibenda Poëſi,
Inſanire decet certâ *ratione modôque*,
Propria nam *Veteres* licet in dictamina peccent,
Ceu temerare ſolent ſua jura edictaque *Reges*,
Advigilate novi, vos aut offendere ſi quid
Urgeat in leges, minimè pervertite finem;
Parciùs id fiat, premat atque occaſio dura,
Militet et vobis ſaltem rata forma *priorum*;
Involet aut aliter *Criticus*, miſereſcere famæ
Neſcius invalidæ, *legûm*que ferociet armis.

Sunt Genus aſt hominum (ſcimus) cerebroſius, hæc

qui

Liberiora

Liberiora velint *Veterum* ornamenta reprêndi.
Sic, abnorme aliquid ſtolidumque, *Parerga* tabellæ
Apparent, æquô propiùs ſeu viſa ſeorſim;
Quæ, ſimul ac illis aderit lux apta fituſque,
Pulchra nitent, redit et toti ſua Gratia formæ.
Non ſemper dux ire jubet ſolertior æquis
Ordinibus Numeriſque ſuas in bella phalanges,
Temporis atque loci ſed ſeſe accommodat anſæ,
Vimque tegit, quin ſæpe fugæ ſimulamina nectit.
Hoc venit (errorem quod rere) frequenter ab aſtû,
Nec, niſi dormimus cum ipſi, dormitat *Homerus.*

Stant *Veterum*, lauris huc uſque virentibus, aræ
Frondentes; quas turba nequit vitiare profana;
Quas non invidiæ rabies fera, nec furor ignis,
Nec poterit bellum, nec edax abolere vetuſtas;

Doctiloqui

Doctiloqui ſua thura, omni è regione quot orti,
Læta ferunt, *Pæana* omni ſermone canentes;
Tam meritas vox quæque paret contexere laudes,
Humanique chorum Generis ſic augeat omnem.
Euge! triumphantes vates! fælicior ætas
Quos tulit, hæredes famæ toto orbe perennis,
Queis laudûm, rivis velut illabentibus amnes,
Creſcit in æternum cumulus, volventibus annis;
Veſtra celebrabunt nondum ortæ nomina Gentes,
Et plaudent Populi, ſed adhuc quos ſcire negatur.
Me nunc æthereæ, geritis quam pectore, flammæ
Veſtrorum minimum foveat ſcintilla nepotum,
(Qui, nimiùm lentis dum vos ſequor eminùs alis,
Veſtra caleſco legens, mea ſcribens hæcce tremiſco)
Unde *leves* doceam noſtros (ars cognita paucis!)
Fidere vix proprio, meliorum plaudere ſenſum.

TENTAMEN DE RE CRITICA.

PARS II.

OMnibus ex aliis, oculos quæ mentis opacant,

Seducuntque animum, satìs ex sê erroribus aptum,

Imbelle obliquans cerebrum, fortissima longè

Regnat causa *Tumor*, comes indivulsa Stolonum!

Quidquid enim *meriti* nobis *Natura* negârat,

Hoc reparat largô suffecti fœnore fastûs;

Afficit

Afficit hoc animos, quod corpora; ſanguine quidquid
Hiſce, vel ingenio vacat illis, aëre turget:
Cum nec acumen adeſt; ventoſa *Superbia*, ceu nos
Protectura, replet totum *rationis* inane:
At ſi recta eadem *ratio* diſpellere nubem
Poſſit eam, *Veri* nullô redit objicê *lumen*.
Ne tibi crede proin; proprios ſciviſſeque nævos,
Utere cujuſvis ſenſu, ſit amicus an oſor.

Doctrinæ modicum res eſt, heu! plena pericli,
Aut fuge *Pierios*, aut altiùs ebibe, fontes;
Parci namque hauſtus Cerebrum vertigine tangunt,
At ſedare ſolent, iterumque reducere, largi.
Deliciis rapti, quas alma *Scientia* confert,
Summa artis petimus, juvenes formidine caſſi,
Dum mentis finita acies, propiora tuendo,

Ponè nequit longô ſubeuntia cernere tractu ;
Artium, at annoſi paulò magìs, ecce! novarum
Proſpicimus (mirum) ſeries ſine fine parandas.
Alpinas læti primùm ſic ſcandimus arces,
Vallibus egreſſi, viſique per æthera ferri,
Æternæ jam jamque nives poſt terga relictæ,
Et juga ſperantur, poſt proxima, nulla : ſed iſtis
Acceſſis, feſſi trepidamus adire labores
Protractæ magis uſque viæ, colleſque ſequaces ;
Dumque recreſcendo proſpectus laſſat ocellos,
Montibus inſurgunt montes, atque *Alpibus Alpes.*

Judicis eſt æqui, ſcriptum perpendere quodvis,
Atque animô totum, quo ſcripſerat Auctor, eôdem
Volvere ; venari nec menda minuſcula, mens cùm
Carmine rapta calet, *Natura*que ſuggerit æſtum ;

Nec, genus id ſtudiô craſſè ſtolidèque malignô,
Pocula nolle, ſuos quæ miſcet nectare *Pallas*.

Deprimit at quod ſe nuſquam, tollitve, poëma,
Frigidulè terſum, præceptaque reptile ſervans,
Quod, vitia evitans, uno tacitôque tenore
Pergit, id haud culpem; vetat at nil carpere ſomnum.
Carmina vendit idem, quod et ora: nec afficit hujus
Sola, nec iſtius mentes proba fabrica partis,
Non *Helenam* facit aut oculus, labiumve; ſed illa
Dimanans toto quæ ſurgit corpore forma.
Molitam fabrè quoties ita cernimus aulam,
Quæ tua, quæ mundi cluat admiratio, *Roma*!
Haud nitet impariter pars illa, vel altera quædam,
Cuncta ſed invadunt oculos ſimul uniter apta;

Nec *procerâ* nimis, nec *lata*, nec *alta* tumeſcit,
Tota ſed audacter normis accommoda fulget.

Completum qui ſperat opus ſine crimine: ſperat,
Lapſa quod, et præſens, venturaque denegat ætas;
In quovis ſcriptô ſcribentis conſule finem,
Quandoquidem plus fine poteſt attingere nemo,
Siquè decens mediis aptis reſpondeat uſus,
Menda nihil leviora vetent impendere laudem.
Morigeros imitando viros, magis arte periti
Exiguis cedunt vitiis, ut grandia vitent,
Dogmata temnentes *Criticî* cujuſque *minuti*,
Nam neſcire aliquas eſt quædam gloria nugas.

Cenſorum pars ſumma, ſibi famulantis amore
Artis, ſæpe ſolent parti propè ſubdere totum,

De placitis blaterant, gaudent dum partibus ipſi,
Stultitiæque uni dilectæ cuncta voveri.
Forte viâ, perhibent, vati *La-manchius* heros
Obtigerat, monitis quem diſceptando tenebat
Appoſitis, vultûque adeo geſtûque ſeveris,
Non ut *Ariſtarcho*, enodanti dramata, cedat,
Præcipitem dictans ſtolidumque per omnia quemvis,
Qui ſit *Ariſtotelis* diſcedere legibus auſus:
Tam gnarô felix viſus ſibi judice *vates*,
Conſulit hinc Equitem, proditque *Tragœdia:* cujus
Materiam notet, atque *ſcopum*, *nexumque*, *ſtylumque*,
Affectus, *mores*, et quid non id genus? orat;
Omnia quæ ſtricte normis aptata fuiſſent,
Prætermiſſa foret ſi ſola palæſtrica pugna.

" *Quid-*

" *Quidnam!* clamat Eques, *vis an certamen omitti?*
" Imo, secus doctum peccabitur in *Stagyritem;*"
Non ita per Superos! irato fronte reponit,
Ingredi oportet equos pugilesque duceſque theatrum;
" Agmina tot nunquam capiet ſimul area ſcenæ;"
Ergo novam latamque ſtruas ſatis, aut age campâ.
Sic magis *arbitrio Critici,* quam *mentibus,* acti,
Difficiles fine nare, nimis fine nare *ſagaces,*
Truncatas fingunt *ideas,* et in artibus errant,
(Moribus ut multi) partes, nil tota, colendo.

Pars folos ſapuiſſe *ſales,* et *acutula* cudi
Undique *ſenſa* velint, renitereque carmine quôvis;
Nil apti, nil mentis habens, quis ridet opella,
Splendidulumque *chaos,* rudis et *farrago* leporum.
Scriptor idem pictorque ſolent; cum ſimplicis amba

Naturæ

Naturæ nequeant vivas effingere formas,
Mox operi Gemmas Aurumque intexere curant,
Artis egeſtatem velantes fraude colorum;
Audit *acumen*, idem, *Natura* quod acta decenter,
Obvia res *menti*, non ante ſat obvia *voci*;
Quoddam aliquid, viſum quod *Veri* luce refulget,
Effigiemque animi, ſpeculi de more, remittit;
Lumen ut admiſtæ reddunt jucundius *umbræ*,
Simplicitas *ſubtile* pudens commendat *acumen*;
Nam poterint plus ſcripta *ſalis*, quam proſit, habere,
Corpora ceu nimiô præ ſanguine plura maceſcunt.

Floridus eſt aliis *ſermo* ſolummodò cordi,
Utque *puella* viros habitû, *Genus* undique libros
Æſtimat hoc; laus eſt ea quos apud una, *niteſcit*
Quam ſtylus hic! Senſûs quavis ratione quietos.

Verba

Verba ferè referunt frondes; ubi plurima creſcunt,
Rara datur *ſenſûs* ſeges invenienda ſub illis.
Ementita *vitri* facundia more *triquetri*,
(*Priſma* ſophi indigetant) rutilos quòcunque colores
Diffundit, vultum *naturæ* ut cernere non ſit,
Omnia tam lautè, ſed et indiſtincta, coruſcant:
At germana *Phraſis*, Phœbi immutabilis inſtar,
Evehit in *pulchrum*, radiiſque ſerenat amicis,
Ditat et objectum quodvis, non innovat ullum.
Scilicet eſt ſermo *Concepti* cultus, et ergo
Dignus laude magis, quô convenientior idem;
Vile aliquid, dictis prolatum voce ſuperbis,
Regali ſimulat tunicatum Murice *Vernam*;
Diverſos diverſa ſtylos nam *lemmata* poſcunt,
Alter ut eſt *Ruris* veſtitus, et *Urbis*, et *Aulæ*.

* *Famine* ſi priſcô famam meruiſſe *poteſſent*,
Pars certant, verbis *Veteres*, ratione *Moderni*;
Sudanteſque ſtylô *peregrî*, caſſôque labore
Indoctis adhibent *mirum*, doctiſque *cachinnos*;
Nil magè felices *Fungoſô*, fabula ſcenæ
Ruſticulâ levitate refert quem veſtibus uſum,
Quas memoratur herì geſſiſſe *Politulus* aptè:
Ad ſummum, Genus hoc imitantur ſcripta *Priorum*,
Simii ut antiquos cinctuti veſte *Cethegos*;
Cultibus et *verbis* eadem bene regula ſervit,
Diſtabunt recto pariter, vel ſi nova, vel ſi
Sint antiqua nimis; nec tentes tu nova primus
Verba, nec expunctor veterum tamen ultimus eſto.

* Vide *notas ad calcem*.

Carmen at à numeris pars maxima pendit; et omne,
Quod ſit *læve*, probum; pravum vocat omne, quod *aſprum*;
Mille licet decorent *veneres* ſimul undique Muſam,
Vox movet illius *Fatuos* hos ſola *canoros*.
Servitum, qui ſumma colunt *Parnaſſia* tantùm,
Auribus, haud animis: plures ceu fana frequentant,
Non Pietate, Meli verùm dulcedine, ducti.
Fit ſatìs his, menſura pedûm modo debita ſubſit,
Inde' etiamſi' aurem' occurſu' aſſiduô' angere' hiulcæ
Vocales ſoleant, jam et opem *Monoſyllaba* lentam
Dent, et verba decem uno in metrô heu! paupere reptant;
Vox *eadem* crebrò teritur dum fronte in *eâdem*,
Spe redit et certâ previſa *Notatio* rerum.

Siquando

Siquando legitur *recreante Favonius aurâ*,
Carmine contiguô *per frondes lenè ſuſurrat*;
Murmure ſeu *placidô Chryſtallina flumina ſerpunt*,
Lectori *ſomnum*, nec ineptè, verba minantur.
Calcê ſub extremô tum Diſtichon additur unum,
Nomine *Conceptûs*, quid neſcio, futile jactans,
Seſquipedale modos dum *carmen* inutile claudens
It lento, ægra ut ſerpens, ſyrmate *ſpondæorum*.
Tales craſſa ſibi modulentur metra; ſciaſque
Tu pede quid *tereti fluit*, aut *languente pigreſcit*,
Nec metri facilem renuas laudare vigorem,
Mel quô *Naſonis* miſcentur viſque *Maronis*;
Aſpera nec ſatìs eſt non eſſe poëmata; voces
Ni reſonent *ſenſum*, *ſenſûs* videantur ut Eccho;
" Sint moduli molles, cum mollè Favonius efflat,
" Horreſcantque, procul *Boreas* cùm fertur ab *Arctô*.

" Rivus uti lenis, Modulamina lenia ſunto,
" Murmuret et carmen, cum murmura narrat aqua-
" rum.
" Littora ſi reboent Maris exporrecta furori,
" * Rugiat obraucum raucô cum gurgite Metrum.
" Saxum niſû *Ajax* ſi magnô immane propellit,
" Obluctatur item, atque oneroſô it pondere carmen.
" Non ita cùm celeri pede corripit arva *Camilla*,
" Intremulaſve ſuper ſegetes volat, aut mare ver-
" rit."
Audin? ut *Andinus* variatô carmine *Vates*
Excitat affectus alternos; *Punica Dido*
Trojani modò dum, vix illud faſſa ſoroti,
Ardet amore *Viri*, modò dum deſerta querelas
Effundit miſeras, totam bacchando per urbem,
Diffuſas laniata comas, incertaque et anceps

* ——— *Sonat hæc de nare caninâ*
Littera ——— Perſ.

Quæ

Quæ quibus anteferat, nunc pallida morte futurâ
Conſcendit furibunda rogos, heu! diſſona quantum
Didoni? excepit *Teucros* quæ nuper egentes,
Solvere corde metum atque jubens ſecludere curas,
Sollicitanſque, ſuis vellent conſidere regnis.
Conſimiles animi motus lectoribus inſunt,
Sentiturque ſimul, quid amor, quid carmina poſſint.

Sic fuge, ne contrà pecces: fuge crimen et horum,
Quiſque quibus nimiùm ridet, vel diſplicet auctor;
Offendi maculis neque mox dignere puſillis,
Id cerebri eſt *hebetis* nimiùm, nimiùmve *ſuperbi*;
Vix erit, ut Stomachus, Caput hoc optabile; nil quod
Decoquit omnino, ſed et omnia nauſeat æquè;
Te tamen haud rapiat *ſententia bellula* quævis,
Mirantur ſtupidi, malint quod plaudere docti;

Nam

Nam, quæ per nebulas cernuntur, ut aucta notamus,
Omnia ſic *Animus* ſibi cognita *nubilus* auget.

Extera nonnulli, pars ſcripta *domeſtica* temnunt,
Sola *vetuſta* quibus, vel ſola *recentia* rident;
Hinc ſectæ, velut alma fides, adſcribitur uni
Ingenium; peſsùmque datur Gens cætera vatûm.
Turpiter hi *Dotem* circumſcripſiſſe benignam,
Huncque velint *Solem* ſolùm illuceſcere paucis,
Qui, licet *ingenijs* floreſcere prebeat *Auſtri*,
Non minùs hinc animos gelidam maturat ad *Arctum*,
Sæcla calore ſuo dudùm qui foverat acta,
Sentit quem *præſens*, *ſupremaque* ſentiet ætas;
Incrementa licet, ſeu decrementa ſit ævum
Paſſurum quodvis; videatque ſubinde ſerenos,
Obductoſque dies: ideo, quæ ſint nova, vel quæ

Scripta

Scripta vetuſta magis, ſtolidâ nil angere curâ,
Falſa ſed abjicias, et laudibus evehe *vera*.

Pars propriæ nunquam tradunt hortamina mentis,
Senſa ſed arripiunt, patulam graſſata per urbem.
Iſtis exemplum ſtat pro ratione; *retritas*
Dum vendunt *nugas*, alienæ inventa *Minervæ*.

Vix opera advertunt alii, ſed nomina vatûm,
Sicque probant damnantve viros, non ſcripta virorum;
Hoc grege de vili, viliſſimus audit at ille,
Qui *Procerum* tumidâ fovet in torpedine partes;
Aſſiduus *Satrapæ* ad menſam dum *Cenſor*, inanes
Fert itidemque refert tricas et inepta *Patrono*;
In *mê*, vel quovis inopi ſcriptore diurnô,
Hicce libellus uti ſordeſceret; at modò dicat
Eſſe

Eſſe *Dynaſta* ſuum, felicia diſticha! totus
Quam nitet inde ſtylus, quot acumen acumina miſcet?
Omne fugit ſacrô *Titulî* præ nomine Crimen,
Parturit atque *aliquid* nova Clauſula quælibet *altum.*

Errat, ad hunc morem, vitioſô imitamine *Vulgus,*
At nihilô *Gens docta* minùs, ſibi devia quærens;
Hi ſpernunt adeo populum, fortaſſis ut illô
Recta tenente, ſtatim ſeſe in contraria flectant;
Simplicis aſſeclas fidei quô more relinquunt
Schiſmatici; et nimiô plectuntur *acuminis* uſu.

Mane probant alii, reprobant quod *veſpere*; quamque:

Poſtremam

Poſtremam cudunt, ſibi ſemper opinio plaudit.
Utuntur Genus hoc, *Mæchi* ceu pellice, Muſâ,
Hæc vocat hora *Deam*, mox quam vocat altera *Peſtem*;
Dum capita illorum, velut oppida nuda, dietim
Alternando, vices *recti pravi*que capeſſunt.
Cur ita, ſi quæras; *plus ſe modo ſcire*, reponent,
Semper et *Heſternam* lux *Craſtina* ſcitior urget;
Deſipuiſſe *patres*, ſapimus nos tanta, putamus,
Mox hebetes noſtrâ *potiori prole* putandi.

Has olim terras *ſcholici* coluere *Sophiſtæ*,
Auctior et *Sensîs ſpinosîs*, altiùs idem
Hoc ſapuit: quin tum ſacroſanctaque *ſcripta fidem*que
In litem quaſi nata putes; ſat *acuminis* etſi
Non erat, ut vinci quiſvis aut vincere poſſit;

Sordidulîs at nunc *Schotiſta Thomiſta*que vicîs
Pace jacent placidâ, cognatas inter Arachnas.
Si nec ſacra fides variis ab amictibus horret,
Ritibus ingenium, moror haud, geſtire novellis.
Sæpe, quod *Utilitas Natura*que poſcat omiſſô,
Induit ingenii *popularis Ineptia* formam;
Seque frui *Vates* famâ ſat perpete credunt,
Dum riſû plaudunt fatui, modò vixerit illa.

Pars, ſectam mentemve ſuam laudando ſecutos,
Menſuram ſtatuunt hominum ſe gnaviter unam.
Jus tribuiſſe ſuum meritis hinc credimur; intus
Dum canimus nobis, aliorum geſta canentes.
*Ingenii Civûm*que fovent ſe mutuò partes,
Publicaque ingeminat privatas *factio* lites;
Pictoris, Satrapæ, Vatiſve induta figuram,

Vexavere

Vexavêre olim Livor, Tumor, Ira *Maronem*;

Manſit at *ingenium*, ſua paſsîs funera ſannîs,

Obrue nam *meritum* quantumvis, uſque natabit.

Illum, (cede! queat modò lumina noſtra beare)

Carbilius peteret novus ungue, novuſve *Bathyllus*;

Quin caput attollat venerandum magnus *Homerus*,

Exiliens tumulo mox *Zoilus* afforet hoſtis:

Livor enim *meriti* comes eſt, ut corporis Umbra,

Umbraque ceu corpus, *meritum* probat indice ſemet.

Invidiâ obductum, tenebris ceu *Phœbus*, acumen

Materiam, non ſe, docet obducentis opacam;

Inſtar et ejuſdem *Phœbi*, cùm fulgere primùm

Incipit; hinc illinc luci, radiando, vapores

Suſcitat obſtantes; ſed et hi poſtinde, ſereni

Facti, ornant augentque diem, lumenque mini-

ſtrant.

Primus ades tu, qui *meritis* ſe præſtet amicum,
Laus ea nulla venit, quæ laudes poſtvenit omnes.
Metrorum nimis eſt duratio curta *recentum*,
Maturèque ſuô vigeant pro tempore, par eſt;
Aurea, vix aliàs reditura, receſſerat ætas
Quâ labor ingenii *Pylios* ſibi vindicet annos.
Poſthuma Vita, diu jam *Fama* vigeſcere neſcit,
Luſtraque vix hominum numerat biſſena ſenectus;
Carmina, quæ ſumma, quâ poſſumus, arte coluntur,
Heu! quàm non-multis annis oblita fileſcunt.
Sic ubi fida aliquam graphicè tranſcripſit *arundo*
Formoſam Domini gnarâ de mente tabellam,
Cujus ad arbitrium cum jam novus exilit orbis,
Patet et ornanti Dextræ Natura ſecundans,
Dulcè liqueſcentes poſtquam coïere colores,

Luminis

Luminis et umbræ pulchrè confinia Docti,
Omnia mollibant anni cum denique in aptum,
Quâlibet audaci vix non ſpirante figurâ,
Perfida deſtituunt artem pigmenta venuſtam,
Almaque tota novi tabeſcit fabrica Mundi.

Ingenium, miſeræ (malè nota ut cætera) ſortis!
Quam creat, invidiam rarò nunquamve rependit;
Ejus, adhuc juvenes, jactamus inania tantùm
Munera, moxque perit fluxæ proh! gloria laudis;
Floris ad exemplum, primo qui vere renidens
Vernat, at ipſius moritur vernantis in ortu.
Hocce quid ingenium eſt, ſibi tanta negotia poſcens?
Uxor habentis; adeſt aliis quæ ſponte fruenda:
Id; quod, ut eſt pluris, plus ſollicitudinis adfert,
Pluſque fititur eô, quô largior illius uſus;

Quodque reformidat *Vitioſus*, vitat *Honeſtus*,
Deteſtatur *Hebes*, velit et ſubvertere *Nequam*;
Cujus et aſſequeris durè, citò perdis, honorem,
Haud cunctis placuiſſe, aliquos tamen angere, certus.

Ingenio ſat ſemper obeſt *Inſcitia*; nec jam
Semet ei adverſam (*pudor!*) ipſa *Peritia* prodat.
Præmia dum *Celebres* olim retulere laborum,
Conatos aptè decoris ſua portio manſit;
Quanquam jure Duces ſolos decuêre triumphi,
Militibus donandæ etiam ſubiêre *Corollæ*;
Nunc quotus attingit *Parnaſſi* culmina celſi,
Detruſum reliquos, totam propè novat opellam,
Mox, amor unde ſui vatem dum quemlibet urget,
Ingenia eliciunt ſtultis *certantia* riſum.

Sed *ſcriptore* magìs tibi nemo gravabitur imô
Applauſiſſe; *malus ſcriptor, malus audit amicus.*
Quid non turpe, vias quot non tentare pudendas,
Laudis ſacra fames mortalia pectora cogit?
Gloriolæ geſtire ſiti proh! deſine tantâ,
Nec *Criticum* tranſmigret *Homo* tibi totus in acrem;
Sed comes *ingenio Natura* benignior adſit,
Delinquendo, refers *Hominem*; parcendo, *Tonantem.*

At dignis animis fæces ſi forte ſuperſint
Non diſcuſſæ aliquæ *Faſtûs* aut *Bilis* acerbi,
Is graviora furor caſtiget crimina; nec quid
Defore materiam ſeclis eſt hîſce timendum;
Obſcœnis veniæ nihil eſto verſibus, iſtos

Quantovis

Quantovis auctor pulchro *ſale* tingat et *arte* ;
Stulta ſed effœti laſcivia carminis, æquè
Deridenda ſubeſt, ac *impotis* ardor *amantis.*
Illa ætas *Otî*, *Luxûs*, *Cenſûſ*que ſalacem
Protulit hanc algam, dedit et ſoboleſcere largè,
Cura fuiſſet amor quâ deſidis una *Monarchæ*,
Nequaquàm bello, raròque ſenatibus uſi ;
Rexerunt quâ Scorta *Statum*, *Status* edere mimos
Vellet, et *ingenio* fuit *annua ſtips*, ſed ephœbis
Ingenium ſatrapis ; formoſior aulica Sexus
Dramata quâ ſpectans, intùs flagrârat anhelans,
Larva nec ulla domum, ſceleri non aptior, ibat.
Ampliùs haud vultum texêre pudica *Flabella*,
Riſit et id virgo, quod moverat antè ruborem ;
Nata ſub *externô* poſtinde licentia *Rege*
Intulit audacis mera purgamenta *Socini* ;

Cœpimus

Cœpimus hinc *Batavûm* mores extollere; quorum
Relligio nobis, iis noſtrum contigit *Aurum*;
Dum mendando fidem, fidei propè prorſùs inanes,
Sacricolæ ritus faciles docuere ſalutis,
Queîs ſua *Municipes cæli* defendere poſſint
Jura, nimis ne pro libitu regat ipſe *Triunus.*
Dedidicêre ſuas ſatyras tum *Pulpita* ſacras,
Illaque blandiri *Vitium* ſibi ritè ſtupebat;
Hæc ſuper, *ingenii* cœlum invaſere *Gigantes*,
Prælaque *ſacrilegis* crepuere impunè *libellis.*
Monſtra hæc, o! Critici, jaculis contundite veſtris,
Huc iras, tonitrumque animi diſplodite totum,
Non illos imitere tamen, qui turpiter acres
Auctori ſcelus affigunt, errore ſiniſtrô;
Perverſis perverſa ſolent nam cuncta videri,
Ictericis conſpecta oculis, velut omnia flavent.

TENTAMEN DE RE CRITICA.

PARS III.

DISCITO nunc, deceat *Criticum* queîs moribus uti,

Litterulæ nil ſunt, niſi judicis *altera Cura*;
Non *Doctrina*, *Lepos*, nec *Acumen* ſufficit; his ni
Accedat *Probitas*, niteatque per omnia *Candor*;
Ut rata *judicio* ſint non modò præmia laudis,
Te ſed amicitiâ junctum ſibi quilibet optet.

De

De captu dubius, taciturnior eſto; licetque
Sis certus, videare tamen diffidere dictis;
Novimus obnixos quoſdam *Fungoſ*que tenaces,
Errantes errore juvat quos uſque teneri;
Tu ſed præteritos lapſus fateare lubenti
Corde, ſit et Cenſor *lux ultima* quæque *prioris.*

Nec *Verum* monuiſſe ſat eſt; plus *Vera* reportent
Nudè dicta mali, quàm *Falsô* miſta *decorô*;
Sunt homines, tanquam nolles docuiſſe, *docendi*,
Quidquid et ignorant, quaſi dememinêre, *monendi*;
Obſequiô niſi miſta pari, vix *Vera* probantur,
Obſequium parit *Ingenio* laudemque et amorem.

Conſilii nequando tui ſis parcus avarè,
Sordet Avaritiæ etenim, præ qualibet, iſta;
Te neque ſervilis trahat *Aſſentatio* curam
Prodere; nec tam ſis *urbanus*, iniquus ut eſſes;
Neve time, ſic te *ſapientûm* incendere bilem,
Digni laude viri *Ferulam* patientur inultam.

Quàm ſubit optandum, *Cenſoribus* uſque licere
Talia; jam ſi quid faris, rubet *Appius* irâ,
Contortis oculis, vultuque minante tremendus,
Frons velut in veteri depicta tapete *Tyranni.*
Illuſtrem titulis *Hebetem* taxaſſe timeto,
Corripiente, manet quem jus hebeteſcere, nullô;
Sunt *Genus* (ut lubet) hoc, venâ ſine divite, *Vates*,
Ceu, ſine litterulis, *Academica nomina* ſumunt.

Vera,

Vera, periculoſum capiti minitantia, linquas
Fruſtrandis ſatyris; *libros*que *dicantibus* imam
Blanditiam; quoties laudant, queis creditur haud plus,
Quam quoties ſpondent *perituræ parcere chartæ*.

Abſtinuiſſe tetrô quandòque perexpedit ungue,
Clementerque pati, paulùm ſibi plaudere *Scombros*;
Plus tua mordaci livore ſilentia proſint,
Nam quoties ſcribunt iſti, quis jurgia fundet?
Jugiter hi paſſu muſſantes deſide pergunt,
Sopiti haud aliter rixîs, quàm *Turbo* flagellîs;
Quos *peccaſſe*, facit curſum renovare priorem,
Ceu *titubaſſe*, pigros pedibus properare Caballos.

Quot modò ſunt tales, projecti fronte pudoris?
Rithmica ſectantes et tinnula verba, vel uſque

Ad Senium; *metricâ* facti ſeu febre Poëtæ;
Spurca Cerebrorum ſed et excrementa ſpuentes,
Atque exantlantes ſuprema liquamina *ſenſûs*,
Impote, quâ poſſunt, rabie dum carmina pangunt.

Id Genus effrontes vates damus eſſe; ſed an non
Lymphari Criticos parili fateare *phreneſi?*
Ebrius en! libris *Aſinus*, ſine mente volutis,
Incultæque caput doctrinæ pondere onuſtus,
Ore ſuas propriô malè garrulus erudit aures,
Auſcultando ſibi totus verſatus inepto;
Omnes iſte legit, quos et legit, impetit omnes,
A ſummô ad minimum quemvis ſcriptorê, libellos.
Vix datur huic quiſquam, ſua qui non ſcripta vel emit,
Vel rapuit; cecinit *plùs quam civilia bella*
Haud *Lucanus*; eat ſcenis nova fabula dici,

Vatis amicus erat, docuitque fideliter ipſum
Menda; *ſinent at ſe mendari quando poëtæ?*
His loca nulla, licet ſacra, ſunt immunia *Blennis*,
Fana nec ipſa vacant magè, quàm via proxima *Fanis*;
Amplexare aras, iſtìc te voce necabunt,
Stulti quippe ruent, ubi ſtare nec *Angelus* auſit.

Fiſa parùm ſibimet, *Ratio* cautè omnia fatur,
Reſpicienſque domum verſus, vix longiùs exit;
Dum clamoſa ſtrepit blateranti *Inſcitia* linguâ,
Et nuſquam pudefacta, moræ neque conſcia rectæ,
Diſſiliens rapidô verborum fulminat æſtu.

Quis ſit at iſte? cedo; monitis qui dulce benignis
Erudiiſſe putat; ſciviſſe nec apta ſuperbit;
Immotus ſtudio livoreve; nec ſibi craſſè

Præconcepta fovens ; cæcè nec idonea callens ;
Si doctus, *comis* ; verùm, ſi comis, *apertus* ;
Ore pudente procax ; cunctiſque humanitùs aſper ;
Qui notet, idque lubens, errata petentis *Amici* ;
Hoſtis et in laudem lætus velut ire *merentis* ;
Judiciô fælix terſô, tamen uſque capaci,
Moribus et ſcriptis hominum verſatus acutè ;
Colloquiô facilis, cui mens viget indiga faſtûs,
Et, *Ratio* cum recta jubet, laudare parata.

Ii fuerant, ii pauci olim Criticique beati,
Sæcula quos meliora dabant *Romæque* et *Athenis* ;
Littore deſerto, primus *Stagyrita* ſecundis
Vela dedit ventis, auſit et adire *Profundum* ;
At tutum confecit iter, longinquaque viſit,
Mæoniæ luſtrante viam ſibi lumine *Stellæ* ;

Hactenus

Hactenus immunis, *Vatum* Gens, atque ferocis
Libertatis amans, demum manſuevit, et ejus
Tranſiit in leges; hunc faſſi jure præeſſe
Ingenio, *Natura* parens cui ſubfuit ipſa.

Neglectu pulchrô delinit *Horatius* aures,
Ducit et in *rectum* Sermonibus, ordine caſſis;
Suaviter attingens animos, imitatus amicum,
Utile dum *dulci* præcepta per obvia miſcet;
Huic (qui judiciô clarebat, ut indole, princeps)
Audacter licuit cenſere, canebat ut ipſe;
Cenſuit at modicè, cecinit licèt igne; nec uſquam
Dictavit *normis*, ſua quod non *pagina* ſpirat.
Itur in oppoſitum noſtris Cenſoribus; æſtum
Cenſentes rapiunt, *Scribentes* frigore torpent;

Plura nec inſulſô patitur præ interprete *Flaccus*,
Barbara; quam *Criticis* de more citantibus ipſum.
Pandit ut altiſonum *Dyoniſius*, audin? *Homerum*,
Extunditque novos è carmine quôque Decores;
Dum placet arte ſales miſcente *Petronius*, aulæ
Moribus, atque ſcholæ ſtudiis melioribus auctus.
Scripta ſed auſteri pleniſſima *Quintiliani*
Diffundunt æquas, æquô ſimul ordine, normas,
Multiplici ſerie poſitis rituque venuſtô
Sic ornata vides *Armamentaria* telis,
Non ſolùm tamen hoc, ut delectentur ocelli,
Promptiùs at, poſcat cum res, habeantur in uſum,
Afflârant.

Afflârant, *Longine*, novem tibi, magne, Sorores,
Igne beando ſuum *Criticum*, redolente *Poëtam*,
Qui, Judex ardens, ſtudioque fideliter hærens,
Cum fervore quidem, rectô decernis at ore;
Exemplô tua dicta tuô rata reddis abunde,
Grande illud *Sublime*, aliis quod præcipis, æquans.

Regnavere diu *Critici* ſic jure, modoſque
Ponebant *Laxo*, legeſque dedere ſalubres;
Crevit ut imperium *Romæ*, creſcebat acumen,
Victriceſque Aquilas ſunt artes ponè ſecutæ.
Obfuit heu! tandem communis at hoſtis utrique,
Vidit et una dies Artes Romamque cadentes.
Vana *Superſtitio* coïere feroxque *Tyrannis*,
Corpora ut *hæc* vinclis, animos ita ſubdidit *illa*.

Multa quidem *credi*, *comprêndi* pauca ſolebant,
Et *ſciviſſe minùs* dederat *magè ſanctus* haberi;
Dilluvies artes nova merſerat, inque choatam
A *Gothicis*, Monachi conſummavere ruinam.

Tandem at *Eraſmus* (non æquè non jureque læſum
Nomen id eximium, *Cleri* decus ille pudorque)
Fluctibus inculti furialibus obſtitit ævi,
*Vandalos*que pios iſtos depulſit arenâ.

Quælibet, inſtabant ſed ut aurea regna *Leonis* *,
Muſa reviviſcit, lauros renovata caducas;
Antiquus *Romæ Genius* ſuper incubat urbis
Rudera, decuſſôque levat jam pulvere frontem;

* *Leo* X, Papa.

Mox *Sculptura* redit, *Soror ars* redit omnis; in al-
mas
Saxa ſalire putes formas, ſpirareque *Rupes*;
Uberiore melô ſurgentia *Fana* ſonabant,
Pingebat *Raphael*, modulis et *Vida* canebat;
Neſcie *Vida* mori, *Criticæ* cui tempora dignè
Conſerpunt *Hederæ*, *Laurus*que *poëtica* circum;
Læta tuum jactet nomen ſine fine *Cremona*,
Mantuæ ut ipſa *locô*, jam *per te* proxima *famâ*.

Aſt, iterum *Latiô* mox ſæva per arma fugatæ,
Deſeruere piæ dudum loca nota *Camænæ*;
Viſit hyperboreas hinc alma *Scientia* terras,
Claruit at *Criticis* præſertim *Gallia* ſcriptis;
Servitio Gens nata, regi ſe lege ſinebat,

Et,

Et, *Flacci* vice, ſceptra tenet modò * *Boïlus* artis.

Externis verùm duri nos cedere normis,
Et cervicoſâ tumidi feritate *Britanni*,
Ingenii laxâ quò libertate fruamur,
Romuleos hìc tum, veluti contempſimus olim.

Pars erat at ſanis è paucis (ſcilicet iſtis,
Adſciſcunt qui parva ſibi, majora ſcientes)
A veteri quæ ſtare volens potioreque cauſâ,
Primævas tulit huc, obeundas carmine, leges.
Talis *Muſa* †, monent Uſus Documentaque cujus,
Naturæ quod ſit, bene ſcribere, maxima virtus;
Et ‡ *Roſcomnus* erat, non, quàm probus, auctior arte,

* *Boileau.* † *Mulgrave*, Earl. ‡ *Roſcommon*, Earl.

Moribus ingenuis, generoſô ut ſanguine, clarus;
Qui, ſeu *Roma* dedit, ſeu *Græcia*, quidquid acutum,
Omnis et Authoris *meritum* (ſua neglige) nôrat:
Talis et heu! nuper, venerator et arbiter idem
* *Cambrius* Aonidum; culpare probareque callens;
Mitis in *errores*, vindexque acerrimus *æqui*,
Emunctæ tam *naris* homo, quam *cordis aperti*.
Hanc tenuem laudem *plorati* haud temnite *Manes*,
Scilicet hanc gratæ ſaltem decet eſſe *Camænæ*;
Ludere quam primos docuiſtis arundine Cantus,
Dixiſtiſque modum, teneras curaſtis et alas:
Heu! duce defunctô, quæ jam nihil auſerit altum,
Excurſus niſi fortè breves tentare canendo;
Sat mihi; defectus proprios hinc dummodò diſcant

* *Mr.* Walſh.

Indocti,

Indocti, *Docti*que priùs ſibi nota revolvant;
Securus *Momi*, nimiùm neque *laudis* avarus,
Dulce putans plauſiſſe, metûs damnaſſe ſed expers;
Blandiri cuivis nollem, cuiquamve nocere,
Nec *mendis* careo, *limam* nec ſperno ſuperbus.

F I N I S.

A Letter to the Author from a Friend, with Notes on the foregoing Tranſlation of Mr. POPE's Eſſay on Criticiſm *Publiſhed as they came to Hand.*

SIR,

I Repeatedly peruſed your *Latin* Tranſlation of Mr. POPE's *Eſſay on Criticiſm*, and to aſſure you of my good Opinion of the Performance, ſend you my Obſervations upon it. As you have thought proper to conſult me about the Publiſhing of it, which I dare recommend to you, I would adviſe you to add a few *Engliſh* Notes, for the Uſe of ſome ordinary Readers, who otherwiſe may not readily ſee ſeveral of the Elegancies of the Work. If the Remarks, I ſend, can ſave you that Trouble, you have my Leave to annex them, as a Proof of my real Eſteem, and

That I am your faithful
Humble Servant,

J. C.

NOTES on Part I.

Page 1. ℣ 1, 2.

'Tis hard to ſay, if greater want of Skill
Appear in writing, or in judging ill.

Num, malè *ſcribendo, cenſendone*, proditur Artis
Pauperies major: Res obvenit ardua dictu.

The Tranſlation of this firſt Diſtich is literal to a Word, yet the Diction pure *Latin*; I ſhall therefore take this Opportunity of giving my Sentiments upon literal Tranſlations, where they are good and where otherwiſe; and think in general, that the *Metaphraſe*, or literal Tranſlation, is preferable to the *Paraphraſe*, or looſe Tranſlation, provided there be no Abatement of the Purity and Idiom of the Language uſed in the *Metaphraſe*; for the Juſtneſs of a Tranſlation conſiſts in giving not only the original Author's Turn of Thought, but alſo his Turn of Expreſſion, if that can poſſibly be accompliſhed conſiſtently with the Elegance and Propriety of the tranſlating Language. *Horace* indeed ſays, *Nec verbum verbo curabis reddere fidus interpres:* But in this Paſſage he is miſapprehended by the Generality of Readers, as I ſhall ſhew from his Context, which runs thus — *Publica materies privati juris erit, ſi nec circa vilem patulumque moraberis orbem, nec verbum verbo curabis reddere fidus interpres; nec deſilies imitator in Arctum.* Where it is plain, that *Horace* talks of Imitations, and tells you, that a public Subject before treated of becomes your Property, if you do not (to uſe his own Expreſſion) loiter about the beaten Ring, nor render Word for Word, like an exact Tranſlator; clearly intimating, that an exact Tranſlator ought to render Word for Word. *Horace* then only blames ſervile and verbal Imitations, but tacitly approves an exact and literal Tranſlation, and practiſed it himſelf in his *Ars Poetica*, whence the Words under preſent Conſideration are quoted; for thus he tranſlates the firſt Diſtich of HOMER's *Odyſſey:*

Dic

Dic mihi muſa virum, captæ poſt tempora Trojæ,
Qui mores hominum multorum vidit et urbes.

Which is as plain and literal a Tranſlation, as yours is of the firſt Diſtich in Mr. POPE's *Eſſay upon Criticiſm*. GRUTHERUS, in a Treatiſe upon ſeveral vulgar Miſconſtructions of the Claſſicks, made this Remark long ago on the Words *nec verbum verbo*, &c. Having thus, both from the Doctrine and Practice of HORACE, juſtified your Choice of a literal Tranſlation, under the Reſtrictions I have mentioned in the Beginning, I ſhall proceed to the reſt of my Remarks.

Ibid. ℣. 5, 6.

Some few in that, but numbers err in this,
Ten cenſure wrong, for one who writes amiſs.

Iſtâ aliquot peccant, plures hac parte : decemque,
Quemlibet in *Bavium*, *Momi* numerantur inertes.

BAVIUS for one who writes amiſs, and MOMI *inertes* for thoſe who cenſure wrong, is poetically elegant; an ordinary Reader may perceive the Difference between this and the following Tranſlation :

——— decemque
Mendoſè cenſent, in quemvis, qui malè ſcribit.

Both Tranſlations are literal; the latter drily, the other poetically ſo.

Ibid. ℣ 12, 13.

In poets as true Genius is but rare,
True taſte as ſeldom is the critick's ſhare.

Indolis ut veræ rarò datur eſſe *Poëtis*,
Stat veri rarò *Criticis* ita copia guſtûs.

Guſtus in *Latin*, and *Taſte* in *Engliſh*, properly ſignify the Senſe of Taſting: In *Engliſh* it is metaphorically uſed for a nice Judgment in any thing; and if it be doubted that the like Application of it in the *Latin* is not warrantable, ſee Cic. *Philipp.* 2. *Veræ laudis guſtum non habent.*

Page 2. ℣ 16, 17.

Let thoſe teach others, who themſelves excell,
And cenſure freely, who have written well.

Erudiant alios, *Hederis* ſua tempora vinĉti,
Cenſeat et licitè, bene qui *ſcribendo* merebat;

Who themſelves excell tranſlated *hederis ſua tempora vinĉti*, is truly poetical; *Hederis* more proper than *Lauris*, for Generals were crowned with Laurel, but Poets with Ivy. Hence Horace, *Doctarum hederæ præmia frontium:* tho' I muſt own the Laurel was alſo aſcribed to Poets. Pliny expreſſes the ſentiment of this Diſtich thus: *De ſculptore, pictore, fictore, niſi artifex judicare non poteſt.* What a Difference between the above and the following mere grammatical Tranſlation!

Erudiant alios, alios qui vincere poſſunt, &c.

Page 3. ℣ 20, 21.

Yet if we look more cloſely we ſhall find,
Moſt have the ſeeds of judgment in their mind.

Sin rimemur adhuc ſolertiùs, inde liquebit,
Judicii latitare animis proprè ſemina cunctis;

Extreamly literal, without abating of the *Latin* Purity; *rimemur ſolertiùs*, and *latitare*, a proper contraſt. Seeds in *Engliſh* for Principles; and ſo *ſemina* in the *Latin*, according to VIRG. Ec. 6. *Semina terrarumque animæque mariſque.* CIC. de orat. gives the ſentiment of this Diſtich thus, *Omnes tacito quodam ſenſu, ſine ulla arte aut ratione, quæ ſunt in artibus ac rationibus recta ac prava dijudicant.*

Ibid. ℣ 24, 25, 26.

But as the ſlighteſt ſketch, if juſtly trac'd,
Is by ill col'ring but the more diſgrac'd,
So by falſe learning is good ſenſe defac'd:

Aſt ut *Imago*, probè formata, leviſſima quævis
Pigmentis ſordet, nedum decoratur, ineptis,
Culturâ docilis ſic mens hebetatur *iniquâ*.

Cultura, for Inſtruction or Learning, is ſo uſed by HORACE, *Si modo culturæ patientem commodet aurem*; and by CIC. Tuſc. 2. *Cultura animi eſt philoſophia.* Both which Places juſtify the Application of it here, tho' in its proper Meaning it ſignifies Tillage of Land.

Ibid. ℣ 29, 30.

In ſearch of wit theſe loſe their common ſenſe,
And then turn Critics in their own defence.

Communem genus hoc, ſectando *Pallada*, ſenſum
Dediſcunt, *criticôque* dein ſe *Marte* tuentur;

Communem ſenſum, ſays a Gentleman, is poor *Latin*, and ſavours of *Engliſh*; HORACE then muſt have committed an Anglicism 1700 Years ago, for he ſays, *Communi ſenſu planè caret*, &c. *Pallada* for Wit, the Cauſe for the Effect, is poetical, and *Marte* in the following Line, is no leſs ſo. I cannot but ſay, that this Diſtich is admirably well tranſlated.

Page 4. ℣ 35, 36.

If Mævius *ſcribble in* Apollo's *ſpite,*
There are who judge ſtill worſe, than he can write.

Mævius invito ſi ſcribit *Apolline*; ſunt, qui
Judice, deteriùs quam ſcribit, *Apolline*, cenſent.

This is improved in the *Latin* by the Repetition of *Apolline*, and is a good Imitation of VIRGIL in theſe Lines,

Pan etiam, Arcadiâ mecum ſi judice certet,
Pan etiam, Arcadiâ dicat ſe judice victum.

Ibid. ℣ 37, 38.

Some have at firſt for Wits, then Poets paſt,
Turn'd Criticks next, and prov'd plain Fools at laſt.

Sunt, qui pro *Doctis* habiti priùs: inde *Poëtæ:*
Mox *Critici:* tandemque meri evaſere *Barones.*

Baro in the modern Application of the Word, ſignifies a Baron, or Peer; and in the *Engliſh* Law, an Huſband; *v. g. Covert Baron:* but the proper Meaning is a Fool or Blockhead, for thus CIC. *Hoc cum loqueris, nos barones ſtupemus.*

Page 5. ℣ 51, 52.

Launch not beyond your Depth, but be diſcreet,
And mark that point, where ſenſe and dulneſs meet.

Ultra ne modulum vada carpe; ſagaxque notato,
Aoniis ſe miſcet aquis ubi torpida *Lethe.*

Launch not beyond your Depth, is a Phraſe peculiar to the *Engliſh*, yet I think you have found very proper and ſignificant *Latin* for it. *Torpida Lethe* for Dulneſs, *Aoniis aquis* for Wit or Senſe, is very poetical. I think the Tranſlation of this Diſtich has ſome advantage over the Original; for Mr. Pope begins with an Alluſion to Water, and immediately drops it in the following Line; but you carry on the Alluſion throughout, by introducing *Lethe* for Dulneſs and *Aoniis aquis* for Wit. The Manner of tranſlating it here, directs how the *Engliſh* might have continued the Alluſion to Water throughout the Diſtich, thus:

Launch not beyond your depth, but be diſcreet,
And ſound where Lethe *and* Permeſſus *meet.*

Page 6. ℣. 73, 74.

Life, force, and vigour, muſt to all impart,
At once the Source, *and* End, *and* Teſt *of art.*

Vim, decus, et vitam cuivis impertit opellæ,
Fons ſimul, atque *ſcopus*, *lapis* et quaſi *Lydius* artis.

Lapis lydius, a Touchſtone, figuratively and expreſſively here uſed for *Teſt*; no other Word in the *Latin* equal to it in this Place; the *Latin* of the whole Diſtich neat, yet literal to a Word.

Page

Page 7. ℣ 83, 84.

For wit and judgment ever are at ſtrife,
Tho' meant each others aid, like Man and Wife.

Judicio ſua ſunt et *Venæ* jurgia : quamquam in
Alternam donentur opem, ceu Sponſus ut Uxor.

Pure *Latin*, and roundly literal. You have very juſtly omitted in the *Latin*, the Word *ever* ; becauſe it is abſolutely falſe, that Wit and Judgment always are at Strife. This muſt have been an Overſight in Mr Pope, for I dare ſay, Wit and Judgment were not at Strife in him : *often* inſtead of *ever*, I think more conſiſtent.

Page 8. ℣ 89, 90.

Theſe rules of old diſcover'd, not devis'd,
Are nature ſtill, but nature methodiz'd.

Hæc, haud ficta merè, documenta, reperta ſed olim,
Sunt *Natura* ; viam *Natura* edocta ſed aptam.

I did not expect ſo clear and conciſe a Tranſlation of this Line, and have taken Notice, that you repeat *Natura* in the *Latin* Line, as *Nature* is repeated in the *Engliſh:* The Repetition of the ſame Word in one Line, is a poetical Turn uſual with Mr. Pope, and, I find, obſerved by you throughout the whole Work, wherever he practiſed it.

Page 10. ℣ 124, 125.

Without all theſe at once before your eyes,
Cavil you may, but never criticiſe.

Omnia ni ſimul hæc, oculis velut obvia, nôris,
Momus, abundè ſatis, *Metius* ſed habebere nunquam.

This

This Tranſlation deſerves Attention; *Momus* for a Caviller, and *Metius* for a good Critick, are ſo well in Character, and withal poetical: *In Metii deſcendat judicis aures*, ſays HOR. The whole Diſtich juſtly tranſlated.

Ibid. ℣ 126, 127.

Be Homer's *Works your Study and Delight,*
Read them by Day, and meditate by Night.

Mæoniden, ſtudium tibi qui ſit et alta voluptas,
Perdius & pernox meditare legaſque viciſſim.

I expected that, in tranſlating the laſt Line of this Diſtich, you would have introduced HORACE's *Nocturna verſate Manu, verſate diurnâ:* but think you have done it in a Way nothing inferior, and more exact to Mr. POPE's Words, which I prefer to HORACE's Expreſſion: He deſires us to read by Day and Night; Mr. POPE more naturally, to read by Day and meditate by Night. *Stare ſolitus* Socrates *dicitur pertinaci* Statu *perdius atque pernox.* A. Gell. 2. 1.

Page 12. ℣ 154, 155.

Great Wits ſometimes may gloriouſly offend,
And riſe to Faults, true Criticks dare not mend.

Egregiæ interdum, cum laude, vir indolis erret,
Admiſtiſque, negent *Critici* quos radere, nævis
Surgat humi ——

You have ingeniouſly contrived to expreſs in *Latin*, the *Engliſh*, *Riſe to Faults*; for in this Expreſſion lies the

chief Beauty of the *Engliſh*, and I think, that *Admiſtis nævis ſurgere humi* comes up to it.

Page 12, 13. ℣ 160, 161, 162.

In Proſpects thus ſome Objects pleaſe our Eyes,
Which out of Nature's common Order riſe,
The ſhapeleſs Rock, *or hanging Precipice.*

Alliciunt ferè ſic oculos, et amœna videntur
Pleraque, *Naturæ* præter creſcentia morem,
Informis velut aut ſcopulus, præcepſve ruens mons.

Præcepſve ruens mons has a heavy Cadence, reſembling the hanging Precipice, it ſignifies: So VIRGIL, *Præruptus aquæ mons*, and *procumbit humi bos*, of both which Paſſages this is an exact Imitation, and exemplifies Mr. POPE's Rule, *the Words muſt be an Echo to the Senſe.*

Page 14. ℣ 183, 184.

Theſe oft are Stratagems, which Errors ſeem,
Nor is it HOMER *nods, but we that dream.*

Hoc venit (errorem quod rere) frequenter ab aſtû,
Nec, niſi dormimus cum ipſi, dormitat *Homerus.*

The Meeting of *dormimus* and *dormitat* in the ſame Line is agreeable, and, by the Affinity of Sound, has a Turn wanting in the *Engliſh*; beſides, it conveys Mr. POPE's Thought in ſomewhat a ſtronger Light.

NOTES on Part II.

Page 17. ℣ 211, 212.

For as in Bodies, thus in Souls we find,
What wants in Blood and Spirits fill'd with Wind.

Afficit hoc animos, quod corpora ; ſanguine quidquid
Hiſce, vel ingeniô vacat illis, aëre turget ;

This Tranſlation is clear and eaſy, and avoids a ſort of Criticiſm, that has been made on the Original, which ſeems to attribute Blood and Spirits to the Soul as well as Body : A Criticiſm, which you prevent by aptly putting *ingenio* in the *Latin* for the Word *Spirits* in the *Engliſh*, and by the relative Pronouns *hiſce* and *illis* diſtinctly applying Blood to the Body, and Judgment to the Soul, which is ſomewhat confuſedly done in the original. *Abſit injuria verbo.*

Page 18. ℣ 229, ad 236.

So pleaſed at firſt the tow'ring Alps we try,
Mount o'er the Vales, and ſeem to tread the Sky ;
Eternal Snows now ſeem already paſt,
And the next Clouds and Mountains ſeem the laſt ;
But theſe attain'd, we tremble to ſurvey
The growing Labours of the lengthen'd Way,
Th' increaſing Proſpect tires our wond'ring eyes,
Hills peep o'er Hills, and Alps on Alps ariſe.

Alpinas læti primùm ſic ſcandimus arces,
Vallibus egreſſi, viſique per æthera ferri,
Æternæ jam jamque nives poſt terga relictæ,

Et juga ſperantur, poſt proxima, nulla: ſed iſtis
Acceſſis, feſſi trepidamus adire labores
Protractæ magis uſque viæ, colleſque ſequaces;
Dumque recreſcendo proſpectus laſſat ocellos,
Montibus inſurgunt montes, atque *Alpibus Alpes.*

Mr. POPE in this Simile ſoars higher than in any other Part of the Eſſay, and, I think, you have kept Pace with him, tho' you do not *tread the Sky*, but are content to be carried through it; *viſique per æthera ferri*, is the more reaſonable *Hyperbole*. *Recreſcendo* in the laſt Line but one has a peculiar Propriety, the whole Paſſage literally and nervouſly tranſlated.

Ibid. ℣ 237, ad 240.

A perfect Judge will read each Work of Wit
With the ſame Spirit that its Author writ,
Survey the whole, nor ſeek ſlight Faults to find,
Where Nature moves, and Rapture warms the Mind.

Judicis eſt æqui, ſcriptum perpendere quodvis,
Atque animô totum, quo ſcripſerat Auctor, eôdem
Volvere; venari nec menda minuſcula, mens cùm
Carmine rapta calet, *Natura*que ſuggerit æſtum.

The Juſtneſs of this Tranſlation is ſelf-evident, I ſhall therefore only mention QUINTILIAN's Words on the ſame Occaſion, *Diligenter legendum eſt, ac penè ad ſcribentis ſollicitudinem; nec per partes modô ſcrutanda ſunt omnia, ſed perlectus liber utique ex integrô reſumendus.*

Page 19. ℣ 243, 244.

But in theſe Lays, that neither ebb nor flow,
Correctly cold, and regularly low,

That ſhunning Faults one quiet tenor keep,
We cannot blame indeed; but we may ſleep.

Deprimit at quod ſe nuſquam, tollitve, poëma,
Frigidulè terſum, præceptaque reptile ſervans,
Quod, vitia evitans, uno tacitoque tenore
Pergit, id haud culpem; vetat at nil carpere ſomnum.

Line for Line, yet pure and proper *Latin*; *frigidulè terſum, correctly cold*; *Præceptaque reptile ſervans*, and *regularly low*, is admirably literal, conciſe, and elegant; I did not imagine that this *Engliſh* Line could be compriſed in ſo few and expreſſive *Latin* Words. *Totum ſonat ore rotundo.*

Ibid. ℣. 251, ad 254.

Thus when we ſee ſome well-proportion'd Dome,
The World's juſt Wonder, and ev'n thine, O! Rome,
No ſingle Parts unequally ſurprize,
All comes united to th' admiring Eyes.

Molitam fabrè quoties ita cernimus aulam,
Quæ tua, quæ mundi, cluat admiratio, *Roma!*
Haud nitet impariter pars illa vel altera quædam,
Cuncta ſed invadunt oculos ſimul uniter apta.

Theſe four Lines are tranſlated with ſuitable Spirit; however ſome Readers may object to the Word *Uniter*, let them therefore ſee LUCRET. lib. 5. ℣ 559. *Vis conjuncta atque uniter apta.*

Page 21. ℣ 271, ad 275.

Once on a Time La-Mancha's *Knight, they ſay,*
A certain Bard encount'ring on the Way,

Diſ-

Diſcours'd in Terms as juſt, and looks as ſage,
As e'er cou'd Dennis *of the Laws o'th' Stage.*

Forte viâ, perhibent, vati *La-Manchius* heros
Obtigerat, monitis quem diſceptando tenebat
Appoſitis, vultuque adeo geſtuque ſeveris,
Non ut *Ariſtarcho*, enodanti dramata, cedat.

No Man can with any Juſtice diſpute the Juſtneſs of this Tranſlation; *Ariſtarchus* for *Dennis* is in Character, as he fancied himſelf not inferior. I cannot but approve of your Choice in making Uſe of ſome ancient *Latin* Author's Name through this whole Work, where-ever Mr. Pope mentions a modern *Engliſh* Author, eſpecially as you have taken care to uſe the Names of Authors parallel in Character to thoſe uſed by Mr. Pope; firſt, becauſe *Engliſh* Names ſound uncouthly in the *Latin*; 2dly, becauſe it ſeems not very conſiſtent in a *Latin* Poem delivering Rules for *Latin* Poetry (for ſuch is now the *Latin* Tranſlation) to cite *Engliſh* Poets; 3dly, becauſe foreign Readers are not ſo well acquainted with *Engliſh* Writers.

Page 22. ℣ 293, ad 296.

Some to Conceit alone their Taſte confine,
And glitt'ring Thoughts ſtruck out at ev'ry Line,
Pleas'd with a Work, where nothing's juſt or fit,
One glaring Chaos, and wild heap of Wit.

Pars ſolos ſapuiſſe ſales, et acutula cudi
Undique ſenſa velint, renitereque carmine quôvis;
Nil apti, nil mentis habens, queis ridet opella,
Splendidulumque chaos, rudis et farrago leporum.

The

The Tranſlation of theſe Lines is ſtrongly expreſſive; and has a little the Advantage of the Original, for in cenſuring the Fondneſs ſome have for Conceits and Witticiſms, it has ſomething of Conceit in itſelf, couched under the Nearneſs of Sound between *ſolos* and *ſales*, *acutula* and *cudi*; and thus agreeably exemplifies the Matter in Hand; a Thing not done in the Original.

Page 24. ℣ 315, ad 318.

Falſe Eloquence, like the priſmatic Glaſs,
Its gaudy Colours ſpreads on ev'ry Place,
The Face of Nature we no more ſurvey,
All glares alike, without Diſtinction gay.

Ementita *vitri* facundia more *triquetri*,
(*Priſma* ſophi indigetant) rutilos quòcunque colores
Diffundit, vultum *naturæ* ut cernere non ſit,
Omnia tam lautè, ſed et indiſtincta, coruſcant.

The Periphraſe uſed here for *Priſmatic Glaſs*, in order to avoid the Uſe of the unclaſſical Epithet *Priſmaticus*, is, I think, laudable; *Triquetrum* is in Hor. lib. 2. ſat. 7. and *vitrum triquetrum* expreſſes the very Figure of the Priſmatic Glaſs; but as *vitrum triquetrum* ſignifies only a three-ſquared Glaſs in general, you have ſpecified its particular Meaning here by the Parentheſis (*Priſma ſophi indigetant*) after the Manner of Virg.
Saxa, vocant Itali mediis quæ in fluctibus Aras.

Page 25. ℣ 228, ad 231.

Some by old Words to Fame have made Pretence,
Antients *in Phraſe, mere Moderns in their Senſe;*

Such

Such labour'd Nothings, *in ſo ſtrange a Stile,*
Amaze th' Unlearn'd, and make the Learned ſmile.

Famine ſi priſcô famam meruiſſe *poteſſent,*
Pars certant, verbis *Veteres,* ratione *Moderni* ;
Sudanteſque ſtylô *peregrî,* caſſôque labore
Indoctis adhibent *mirum,* doctiſque *cachinnos.*

Famine, poteſſent, moderni, peregri, Words ſo obſolete, that I was ſurprized at the Uſe of them here, when there were other authentic and claſſical Words to be had : but, upon due Reflection, find they were induſtriouſly introduced in order to conform the Diction to the ſubject Matter ; a Method uſual with Mr. POPE, tho' not obſerved by him here, and which gives me room to ſay, that you have in this Place refin'd upon the Original. *Lore* is an old *Engliſh*, as *Famine* an old *Latin* Word for *Speech*, and I think it were not unbecoming Mr. POPE to have ſaid here, *Antients* in *Lore*, *mere Moderns in their Senſe.* QUINT. lib. 1. c. 6. delivers the Sentiment of this Diſtich thus, *Abolita et abrogata retinere inſolentiæ cujuſdam eſt, et frivolæ in parvis Jactantiæ.*

Ibid. ℣ 335, 336,
And ſo but mimick antient Wits at beſt,
As Apes our Grandſires in their Doublets dreſs'd.

Ad ſummum, Genus hoc imitantur ſcripta *Priorum,*
Simii ut antiquos cinctuti veſte *Cethegos.*

Cethegos for Grandſires, and *cinctuti veſte* for dreſſed in Doublets, is quite poetical and expreſſive ; ſo HOR. *Fingere cinctutis non exaudita* Cethegis.

Page 25. ℣ 339, 340.

Be not the firſt by whom the New are try'd,
Nor yet the laſt to lay the Old aſide.

——— nec tentes tu nova primus
Verba, nec expunctor veterum tamen ultimus eſto.

QUINT. gives the Sentiment of this Diſtich thus: *Oratio, cujus ſumma virtus eſt perſpicuitas, quam vitioſa, ſi egeat interprete! ergo ut novorum optima erunt, maxime vetera; ita veterum, maximè nova.*

Page 26. ℣ 341 ad 344.

But moſt by Numbers judge a Poet's Song,
And rough or ſmooth with them is right or wrong;
Tho' in the Muſe a thouſand Charms conſpire,
Her Voice alone theſe tuneful Fools admire.

Carmen at à numeris pars maxima pendit; et omne,
Quod ſit *læve*, probum; pravum vocat omne, quod *aſprum*;
Mille licet decorent *veneres* ſimul undique Muſam,
Vox movet illius *Fatuos* hos ſola *canoros*.

The Juſtneſs of this Tranſlation cannot juſtly be conteſted; tho' ſome may perhaps object to *aſprum* for *aſperum*; but this is a *Syncope* uſed by VIRGIL in the ſame Word, for he has *aſpris* for *aſperis*, Æn. 2. ℣ 379. *Improviſum aſpris veluti qui in ſentibus anguem. Fatuos canoros, i. e.* tuneful Fools, is parallel to HORACE's *Nugæ canoræ*, tuneful Fooleries. PERS. on the like Occaſion, ſat. 1. thus:

Quis populi ſermo ? quis enim ? niſi carmine molli
Nunc demum numero fluere, ut per læve ſeveros
Effugit junctura ungues : ſcit tendere verſus
Non ſecus, ac ſi oculo rubricam dirigat unô.

Page 26. ℣ 348 ad 359.

Theſe equal Syllables alone require,
Tho' oft the Ear the open Vowels tire,
While Expletives their feeble Aid do join,
And ten low Words oft creep in one dull Line.

Fit ſatìs his, menſura pedûm modo debita ſubſit,
Inde' etiamſi' aurem' occurſu' aſſiduô' angere' hiulcæ
Vocales ſoleant, jam et opem *Monoſyllaba lentam*
Dent, et verba decem uno in metrô heu ! paupere reptant.

Theſe Lines of Mr. Pope have been always juſtly admired ; for in condemning the too frequent Concourſe of Vowels opening upon and abſorbing each other, as alſo the Uſe of Expletives and Monoſyllables, he ingeniouſly exemplifies, by his own Words, the Fault he cenſures : Thus in the ſecond Line you meet three Hiatus's or gaping Vowels ; in the third Line you meet the Expletive *do* ; and in the fourth ten Monoſyllables, one for every Foot of the Verſe. I imagined, that the *Engliſh* in this Particular could ſcarce be tolerably imitated, but think you have done it with Advantage, for in the ſecond Line, where he has only three Gapings, you have made ſix, one for every Foot of the Verſe ; in the third Line you have the *Latin* Expletive *jam* ; and your fourth Line, like his, conſiſts of ten Words, not indeed Monoſyllables, becauſe ſeldom or never a

Latin

Latin Line occurs conſiſting of ten Monoſyllables, but you meet *Latin* Lines conſiſting of ten Words, a Fault as much to be avoided in *Latin*, as ten Monoſyllables in *Engliſh* Verſe; yet ſtill I fancy you are not behind with Mr. POPE even in the Number of Monoſyllables, for as he has a Monoſyllable for every Foot of the Verſe, and conſequently ten of them, ſo have you in the Diſtich a Monoſyllable for every Foot of the *Latin* Hexameter, and conſequently ought only to have ſix. No candid Reader will ſurely deny that this Paſſage is tranſlated well beyond Expectation. CIC. ad HERENN. delivers the Sentiment of this Diſtich thus, *Fugiamus crebras vocalium concurſiones, quæ vaſtam atque hiantem orationem reddunt.*

Page 26 et 27. ℣ 355 ad 360.

While they ring round the ſame unvary'd Chimes,
With ſure Returns of ſtill expected Rhymes;
Where-e'er you read the cooling Weſtern Breeze,
In the next Line it whiſpers thro' the Trees,
If chryſtal Streams with pleaſing Murmurs creep,
The Reader's threaten'd, not in vain, with Sleep.

Vox *eadem* crebrô teritur dum fronte in *eâdem*,
Spe redit et certâ prævisa *Notatio* rerum.
Siquando legitur *recreante Favonius aurâ*,
Carmine contiguô *per frondes lenè ſuſurrat*;
Murmure ſeu *placidô Chryſtallina flumina ſerpunt*,
Lectori *ſomnum*, nec ineptè, verba minantur.

As there is no Chyming or Rhyme in *Latin* Verſe, I think you very juſtly, where Mr. POPE cenſures the Return of Rhymes, apply it to the too frequent Uſe of

the ſame *Latin* Epithet in one Page, which is as great a Fault in *Latin*, as the Repetition of the ſame Rhyme is in *Engliſh* Verſe; and have obſerved, that by way of Example you have the Word *eadem* twice in the ſame Line, which I think agreeably pertinent. What Mr. POPE ſays of *Trees* being commonly the Rhyme to *Breeze*, and *Sleep* the Rhyme to *Creep*, anſwers as well in the *Latin*, tho' void of Rhyme; for even in the *Latin*, where we read of the *Weſtern Breeze*, in the ſame or next Line it is deſcribed *Whiſpering thro' the Trees*; and where we read of the *Murmuring* of Waters, it is commonly deſcribed as bringing on *Sleep*, ſo that this Sentiment of Mr. POPE is as applicable to the Uſe of trite Deſcriptions, as to the Uſe of trite and common Rhymes, and therefore the literal Tranſlation of Mr. POPE's Words anſwer exceeding well for a Precept in *Latin* Poetry.

Page 27. ℣ 361 ad 364.

Then, at the laſt, an only Couplet fraught
With ſome unmeaning Thing, they call a Thought;
A needleſs Alexandrine ends the Song,
That, like a wounded Snake, drags its ſlow length along.

Calcê ſub extremô tum Diſtichon additur unum,
Nomine *Conceptûs*, quid neſcio, futile jactans,
Seſquipedale modos dum *carmen* inutile claudens
It lento, ægra ut ſerpens, ſyrmate *ſpondæorum*.

The Tranſlation of the two firſt Lines of this Paſſage is very literal and neat *Latin*; as to the Tranſlation of the remaining two Lines, it is excellent, there is no Alexandrine Line in the *Latin*; but *Seſquipedale carmen*

is

is very proper *Latin* for a long Verſe, ſuch as the Alexandrine; the fourth Line conſiſting of Spondees, gives it a length of Sound equal to that of the *Engliſh* Alexandrine, and is that Sort of Verſe which *Perſius* bantered in *Nero* in the following Line,

Sic coſtam longo ſubduximus Apennino.

Page 27. ℣ 369, 370.

'Tis not enough, no Harſhneſs gives Offence,
The Sound muſt ſeem an Echo to the Senſe.

Aſpera nec ſatìs eſt non eſſe poëmata; voces
Ni reſonent *ſenſum*, *ſenſûs* videantur ut Echo.

In tranſlating this Diſtich, I think you have followed the Dictates of it to a great Exactneſs, the *Latin* is ſmooth and clear; and, that the Words ſhould be an Echo to the Senſe, you have formed an Echo in the very line. 'Tis plain you did this deſignedly, for by placing the Word *ſenſum* before *reſonent*, the Verſe would have been equally good, but the Echo loſt.

Ibid. et Page 28, ℣ 371 ad 376.

Soft is the Strain, when Zephyr gently blows,
And the ſmooth Stream in ſmoother Numbers flows,
But when loud Surges laſh the ſounding Shore,
The hoarſe rough Verſe ſhould like the Torrent roar.

" Sint moduli molles, cum mollè Favonius efflat,
" Horreſcantque, procul *Boreas* cùm fertur ab *Arctô*.
" Rivus uti lenis, Modulamina lenia ſunto,
" Murmuret et carmen, cum murmura narrat aqua-
" rum.

Littora

" Littora ſi reboent Maris exporrecta furori,
" Rugiat obraucum raucô cum gurgite Metrum.

This Paſſage, not the eaſieſt in the Poem to be imitated, is excellently tranſlated, I may ſay, is greatly improved by the Tranſlation. Mr POPE gives us two ſmooth, and then two rough Lines; but you, by a commodious Addition of two Lines to the Original, give us a ſmooth and rough Line alternately in an agreeable Contraſt; your firſt conſiſts intirely of the ſoft liquid Letter (L), your ſecond of the rough ſnarling Letter (R), your third of the ſmooth liquid (N), your fourth again murmurs with (R's), your fifth and ſixth Lines are a juſt Tranſlation of Mr. POPE's third and fourth, and to the dulleſt Ear is an exact Echo of the Senſe. This Obſervation was ſcarce neceſſary, the Lines ſpeak ſo clearly for themſelves; yet here it was that I expected you would chiefly fail.

Page 28, ℣ 377 ad 380.

If Ajax *ſtrives a Rock's vaſt Weight to throw,*
The Line too labours, and the Words move ſlow;
Not ſo, when ſwift Camilla *ſcours the Plain,*
Flies o'er th' unbending Corn, and ſkims along the Main.

" Saxum niſû *Ajax* ſi magnô immane propellit,
" Obluctatur item, atque oneroſô it pondere carmen.
" Non ita cùm celeri pede corripit arva *Camilla*,
" Intremulaſve ſuper ſegetes volat, aut mare verrit."

In the Tranſlation of the two firſt Lines of this Paſſage, I obſerve the *Latin* Lines move with a Slowneſs and Weight correſpondent to the *Engliſh*; for by Means

of

of the Letters *x* and *s*, in the four firſt Words of the firſt Line, and of the double Conſonants *gn*, *mm*, and *ll*, in the three laſt Words of the ſame Line, every Syllable ſticks, as it were, upon the Tongue; and by Means of the three Eliſions in the ſecond Line, there is a kind of Delay given to the Pronunciation, ſo that it cannot well be read or repeated, but with a painful Slowneſs; on the other Hand, the two laſt Lines, by Means of every Foot being a Dactyl, run as ſwift as Tongue can pronounce them; and in doing this conſiſted the principal Difficulty of tranſlating this Paſſage, *Intremulus* I can meet with only in *Auſonius*.

Page 28. ℣ 381 ad 390.

Hear how Timotheus' *various lays ſurprize,*
And bid alternate Paſſions fall and riſe!
While, at each Change, the Son of Lybian Jove,
Now burns with Glory, and then melts with Love;
Now his fierce Eyes with ſparkling Fury glow,
Now Sighs ſteal out, and Tears begin to flow;
Perſians *and* Greeks *like Turns of Nature found,*
And the World's Victor ſtood ſubdu'd by Sound.

Aſpice, quam variô exercet modulamine cantûs,
Alternoſque ciet motus teſtudo *Timothei*;
Dum, vice, nunc famæ *Libico Jove natus* amore,
Ardeſcit, tenerôque liquent nunc igne Medullæ,
Scintillante rubent nunc lumina torva furore,
Nunc gemit ah! furtim, nunc fletibus ora madeſcunt;
Grajugenæ et *Perſæ* ſenſere reciproca corda,
Victoremque Globi Fidicen devicit inermis.

The

The Tranſlation of this Paſſage, which you favoured me with in the Poſtſcript of your laſt Letter, I confeſs is very neat and elegant; but as it refers to Mr. DRYDEN's *Alexander's Feaſt, or the Power of Muſick*, I prefer your former Choice, that is, your bringing a ſimilar Paſſage from VIRGIL deſcribing the various Paſſions of DIDO; for as the Deſign of tranſlating this Poem into *Latin*, is, or ought to be, to make it intelligible to foreign Readers, I think it ſomewhat improper to refer to Mr. DRYDEN, of whom foreign Readers may know but little, and perhaps may never have ſeen that Ode of his; but a Reader of any moderate Learning is acquainted with what you introduce from VIRGIL, for which you have no leſs a Precedent than the celebrated *Vida*.

[N. B. *The Author has taken this Advice of his Friend, the Reader therefore muſt not admire to find in the Work, from* ver. 381 *to* 391, *Lines of which there is nothing in the Original.*]

Page 29. ℣ 394 ad 397.

Avoid Extreams, and ſhun the Fault of ſuch
Who ſtill are pleas'd too little *or too* much;
At ev'ry Trifle ſcorn to take Offence,
That always ſhews great Pride, or little Senſe.

Sic fuge, ne contrà pecces: fuge crimen et horum,
Quiſque quibus nimiùm ridet, vel diſplicet auctor;
Offendi maculis neque mox dignere puſillis,
Id cerebri eſt *hebetis* nimiùm, nimiùmve *ſuperbi*,

Sic fuge, ne contrà pecces is a new but exceeding good Expreſſion for *avoid Extreams*; *Extrema fugias* would have

have been miſerable *Latin* for it, and the proverbial Phraſe, *Ita fugias ne præter Caſam*, which is the only *Latin*, except yours, I know for it, beſides its Obſcurity, would not have come in with ſuch due Connection to the reſt of the Line; the Repetition of *fuge* in the ſame Line is an additional Grace, and, I think, the whole Paſſage is juſtly tranſlated.

Page 30. ℣ 403, 404.

As Things ſeems large, which we through Miſts deſcry,
Dulneſs is ever apt to magnify.

Nam, quæ per nebulas cernuntur, ut aucta notamus,
Omnia ſic *Animus* ſibi cognita *nubilus* auget.

Animus Nubilus, for Dulneſs, has a ſingular Propriety here, as there is mention of *Nebulæ* or Miſts in the Line before, and, I think, more ſtrongly ſupports the Simile with the Alluſion to Miſts expreſſed in the firſt Line, which the *Engliſh*, I fancy, might have carried on thus:

As Things ſeem large, which we thro' Miſts deſcry,
Dull clouded Souls are apt to magnify.

Page 31 et 32. ℣ 429 ad 434.

What woful Stuff this Madrigal wou'd be,
In ſome ſtarv'd hackney Sonneteer, or me;
But if a Lord once owns the happy Lines,
How the Wit brightens, how the Stile refines!
Before his ſacred Name flies ev'ry Fault,
And each exalted Stanza teems with Thought.

In *mê*, vel quovis inopi ſcriptore diurnô,
Hicce libellus uti ſordeſceret; at modò dicat
Eſſe *Dynaſta* ſuum, felicia diſticha! totus

Quam nitet inde ſtylus, quot acumen acumina miſcet?
Omne fugit ſacrô *Tituli* præ nomine Crimen,
Parturit atque *aliquid* nova Clauſula quælibet *altum*.

This is a full, pure, and moſt literal Tranſlation, and carries with it the ſatirical Poignance of the Original: *Quam nitet inde ſtylus, quot acumen acumina miſcet?* A Line, which, I fancy, has that very Sharpneſs and *Acumen* it deſcribes; *Hoc videat quis non, oculis niſi lippus inunctis?*

Page 34. ℣ 470 ad 474.

Pride, Malice, Folly, againſt DRYDEN *roſe,*
In various Shapes of Parſons, Criticks, Beaus;
But Wit ſurviv'd, when merry Jeſts were paſt,
For riſing Merit will buoy up at laſt.

Pictoris, Satrapæ, vatiſve induta figuram,
Vexavere olim livor, tumor, ira *Maronem*;
Manſit at *ingenium*, ſua paſsîs funera ſannîs,
Obrue nam *meritum* quantumvis, uſque natabit.

Here, as elſewhere, you have named *Maro* for DRYDEN, and for *Parſons, Criticks, Beaus*, you mention a *Painter, Nobleman*, and *Poet*, all in juſt Character; for as DRYDEN was attacked by Criticks, Parſons, and Beaus, ſo was *Maro* by *Carbilius* the Painter, who wrote a Book againſt him, intitled *Æneidomaſtix*; by *Cornificius* a Nobleman, who made a Collection of what he called *Virgil*'s Thefts; and by *Bathyllus* and *Bavius*, two ſorry Poets then in *Rome*. This Method of putting antient Names for the modern Names, uſed by Mr. POPE, renders, as I obſerved before, the Work familiar to foreign Readers.

Page

Page 36. ℣ 490 ad 495.

No longer now the Golden Age appears,
When Patriarch-wit ſurviv'd a thouſand Years;
Now length of Fame, our ſecond Life, is loſt,
And bare threeſcore is all ev'n that can boaſt;
Our Sons their Fathers failing Language ſee,
And ſuch as Chaucer *is, ſhall* Dryden *be.*

Aurea, vix aliàs reditura, receſſerat ætas
Quà labor ingenii *Pylios* ſibi vindicet annos.
Poſthuma vita, diu jam *famâ* vigeſcere neſcit,
Luſtraque vix hominum numerat biſſena ſenectus;
Carmina, quæ ſumma, quâ poſſumus, arte coluntur,
Heu! quàm non-multis annis oblita fileſcunt.

Pylios annos, for a Thouſand or any longer Number of Years, is poetical: Stiling *Fame* our *poſthumous Life* I think more pertinent, than terming it our *ſecond Life*; both Expreſſions are at leaſt equivalent, and *Poſthuma* ſounds better in *Latin*, than *Altera* or *Secunda*. As you have dreſſed Mr. Pope's Eſſay in *Latin*, a Language, that we do not improve, but rather decline in, it would be improper to have tranſlated the laſt Diſtich of this Paſſage, which relates only to the *Engliſh* Language, and its conſtant changing from Century to Century; and therefore I think you did well in not tranſlating it: However, the *Latin* Diſtich, you have added, I ſuppoſe to keep up the Number of Mr. Pope's Lines, is intirely to Purpoſe, and, I apprehend, connects more cloſely the preceding Lines to the ſubſequent Simile, which Diſtich may be thus engliſhed:

Thoſe Works of Wit, the beſt our Art can do,
How ſoon forgotten, and their Years how few!

If any ſhould imagine that *Oblita* cannot be taken in a paſſive Signification, as it is in your additional Diſtich, let him ſee VIRG. Ec. 9. ver. 53.

Nunc oblita mihi tot carmina, &c.

Page 37, 38. ℣ 512 ad 519.

What is this Wit, that does our Care employ?
The Owner's Wife, that other Men enjoy;
'Tis moſt your Trouble, when 'tis moſt admir'd,
The more you give, the more is ſtill requir'd;
The Fame you get with Pains, and loſe with Eaſe,
Sure ſome to vex, but never all to pleaſe;
'Tis what the Vicious fear, the Virtuous ſhun,
By Fools 'tis hated, and by Knaves undone.

Hocce quid ingenium eſt, ſibi tanta negotia poſcens?
Uxor habentis; adeſt aliis quæ ſponte fruenda:
Id; quod, ut eſt pluris, plus ſollicitudinis adfert,
Pluſque ſititur eô, quô largior illius uſus;
Quodque reformidat *Vitioſus*, vitat *Honeſtus*,
Deteſtatur *Hebes*, velit et ſubvertere *Nequam*;
Cujus et aſſequeris durè, citò perdis, honorem,
Haud cunctis placuiſſe, aliquos tamen angere, certus.

The Tranſlation of this Paſſage is very juſt and literal, but the Edition you tranſlated by, differs from mine, elſe you have tranſpoſed ſome of the Lines; for the laſt Diſtich of your Tranſlation I find to be the laſt but one in the Edition I have, as you may ſee by the

the *Engliſh*, as I cite it; yet I cannot ſay, but it does as well, if not better, in the Order of your Tranſlation.

Page 39. ℣ 536, 537.

Good Nature and good Senſe ſhould ever join,
To err is human, to forgive divine.

Sed comes *ingenio Natura* benignior adſit
Delinquendo, refers *Hominem*; parcendo, *Tonantem.*

The laſt Line of this Paſſage is tranſlated with good Spirit, and needed not any Obſervation, other than to let you ſee I have remarked it as ſuch.

NOTES on Part III.

Page 46. ver. 632 ad 635.

The bookful Blockhead, ignorantly read,
With Loads of learned Lumber in his Head,
With his own Tongue ſtill edifies his Ears,
And always liſt'ning to himſelf appears.

Ebrius en! libris *Aſinus*, ſine mente volutis,
Incultæque caput doctrinæ pondere onuſtus,
Ore ſuas propriô malè garrulus erudit aures,
Auſcultando ſibi totus verſatus inepto.

It is unneceſſary to ſay any thing of the Tranſlation of this Paſſage, other than that I could ſcarce have believed the *Engliſh* could have been ſo literally tranſlated in ſo few and expreſſive *Latin* Terms. QUINT. lib. 1. c. 1. ſays

ſays on this Occaſion, *Nil pejus eſt iis, qui paulam aliquid ultra primas literas progreſſi falſam ſibi ſcientiæ perſuaſionem induerunt: nam et cedere præcipiendi peritis indignantur, et velut jure quodam poteſtatis, quo ferè hoc hominum genus intumeſcit, imperioſi interim atque ſævientes ſtultitiam ſuam perdocent.*

Page 46. ℣ 635 ad 640.

All Books he reads, and all he reads aſſails,
From DRYDEN's *Fables down to* DURFY's *Tales;*
With him moſt Authors ſteal their Works or buy,
GARTH *did not write his own* Diſpenſary.

Omnes iſte legit, quos et legit, impetit omnes,
A ſummô ad minimum quemvis ſcriptorê, libellos.
Vix datur huic quiſquam, ſua qui non ſcripta vel emit,
Vel rapuit; cecinit *plùs quam civilia bella*
Haud *Lucanus.* — —

A ſummô ad minimum quemvis ſcriptorê is a very ſignificant Tranſlation for the Line, *From* DRYDEN's *Fables down to* DURFY's *Tales*; and avoids naming thoſe modern Authors, as you have elſewhere all along done. Naming *Lucan* here inſtead of *Garth* is alſo in Character, becauſe *Lucan* was charged with having been aſſiſted by his Wife *Polla Argentaria* in writing his *Pharſalia.*

Page 49. ℣ 674 ad 677.

Horace *ſtill charms with graceful Negligence,*
And without Method talks us into Senſe;
Does, like a Friend, familiarly convey,
The trueſt Notions in the eaſieſt Way.

Neglectu pulchrô delinit *Horatius* aures,
Ducit et in *rectum* Sermonibus, ordine caſſis;
Suaviter attingens animos, imitatus amicum,
Utile dum *dulci* præcepta per obvia miſcet.

The firſt Diſtich of this Paſſage I imagined could not have been tranſlated ſo literally, and in ſo few and expreſſive Terms. The ſecond Diſtich gives the Character of *Horace* to the ſame Purpoſe with Mr. *Pope*, but in *Horace*'s own Language.

Page 51. ℣ 696, 697.

Thee, bold LONGINUS, *all the Nine inſpire,*
And bleſs their Poet with a Critick's Fire.

Afflârant, *Longine*, novem tibi, magne, Sorores,
Igne beando ſuum *Criticum*, redolente *Poëtam*.

Conciſe, literal, and expreſſive: I muſt now take Notice of an Objection made to your uſing the Gerund in *do* with a ſhort Quantity, which you have done here in *beando*, and in the firſt Line of your Tranſlation, and elſewhere; I could hardly perſuade the Gentleman, who made this Objection, but that you were wrong, till we had Recourſe to Books, and convinced him by the following Lines from JUVENAL and TIBULLUS:

Plurimus hic æger moritur vigilando, ſed illum. JUVEN.
Aufer et ipſe meum pariter medicando dolorem. TIBULL.

Since which I have met with ſeveral other Examples. Another Gentleman objected to your having two Gerunds in *do* in one Line, which happens in the firſt Line

Line of the Work, a Thing, he ſaid, he never had ſeen in any good Author; but this Objection was ſoon removed by quoting the celebrated Diſtich of HORACE:

Omne tulit punctum qui miſcuit utile dulci,
Lectorem delectando *pariterque* monendo.

Where you ſee two Gerunds in *do* in the ſame Line; and why not two Gerunds in *do*, as well as any other two Words? Sure there can be no Antipathy between them for having like Terminations.

Thus I have ſent you my few Remarks on your Performance in familiar looſe Language, juſt as they occurred; and though you find them moſtly of the commendatory Kind, I aſſure you I was not ſparing to find and diſcover Faults, which, in my Opinion, are ſo few and trivial, or rather lie ſo much out of Sight, that nothing but Ill-nature and a cavilling Diſpoſition, could make any Man think them worth Notice. If I did not fear being too prolix, I could have made as many more Remarks of this Kind on the Work, *Totus enim es pulcher, totus nunc aut ego lippus.*

Yours, as before,

J. C.

BRITISH 26 FE 76 MUSEUM